VOGUE

Beauty by the Day-by the Year

ADVANCE RETAIL TRADE EDITION

Incorporating Vanity Fair
October 15, 1948
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October 15: Beauty by the day

VOGUE

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PLEASE NOTE!

This Trade Edition of Vogue is available only to retailers and manufacturers of women's ready-to-wear and accessories. It is not sold on newsstands. Prices quoted are wholesale and intended only for retailers.

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How to Use This Issue

1. To sell cosmetics, sell a beauty program

"Beauty by the day"—the title of this October 15th Vogue—*is* a day-to-day business from both customers' and a store's point of view. On pages 81 through 93, Vogue suggests the routine, the program of through-the-year care that promotes beauty, that sells cosmetics.

BEAUTY PROGRAM FOR SALE(S)

Why not use Vogue's "program for beauty" as the theme of your autumn promotions to coordinate cosmetics with ready-to-wear colours. Here is a theme general enough to include essentially all cosmetics (and they *are* essential)—from mascara to masques, hair brushes to lip brushes. It is simple enough to give a convincing theme for your "production".

Press Preview—an advertisement. You might launch your "program" theme with a newspaper advertisement; we suggest a layout, right. Headline: "Vogue and Store Name present a program for beauty". Divide the layout into "acts", and pick up the points of Vogue's day-to-day routine listed below. Show appropriate cosmetics under each act.

"For an all-over smooth complexion" (body oils and lotions)

"Eyes that sparkle with added colour" (mascara, eye shadow, pencils, oils)

"Before a gala evening" (eye lotions, facial masques)

"For nightly cleansing and massage" (soaps, creams, lotions)

"For a make-up to last all day" (foundations, powder, lipstick, powder puffs, lipstick brushes)

CONSIDER THE COSTUME

Cosmetic colours co-star with costume shades. Lipsticks play leading roles, take their cues from the ready-to-wear with which they are worn. On pages 88 and 89, Vogue shows two directions cosmetic colours may take this season: pinks to claret-mauve lipsticks for blue-through-red clothes; coral-through-russet lipsticks to wear with greens, browns. The supporting cast of this play of colour includes make-up keyed to the lipstick—see chart below, and pages 88 and 89. (You might use Vogue's colour pages in a departmental display. Mount them on cardboard, attach actual merchandise to the "life-size" drawings of cosmetics.)

And, plan a window to show the costume-cosmetic colour tie-in. Mannequins wear costumes in the two colour groups: red-through-blue and the green-through-brown. On either side of the window: large cardboard "programs" with the make-up colour information for each costume group (see below). Display appropriate cosmetics on small footstools below each card. You might "fringe" the stools with ribbons in costume colours and tie these to beauty preparations on the floor.

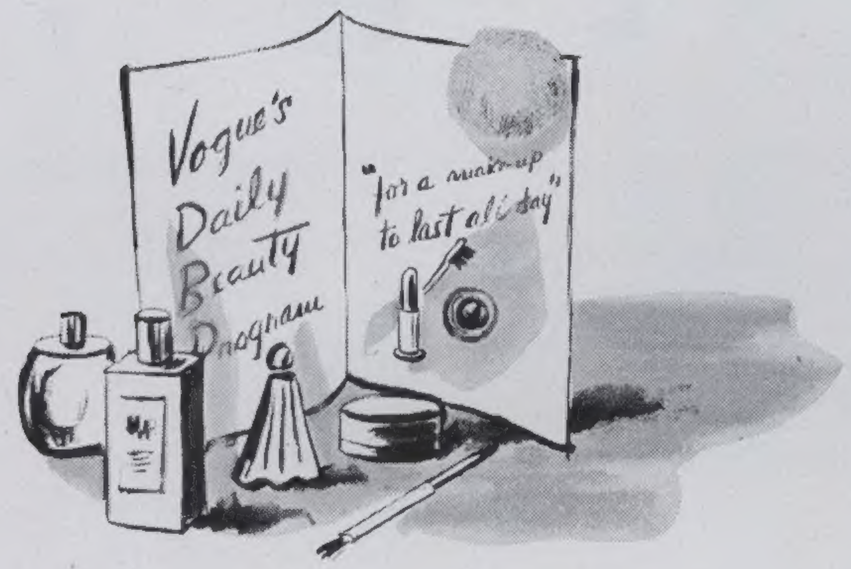
Following is Vogue's summary of cosmetic colour data which you may pass along to customers through displays and in over-the-counter selling:

WITH RED OR BLUE COSTUMES

lipstick—clear pink or claret-mauve
eye shadow—soft blue
mascara—blue
rouge—blush pink
powder—pink or peach
nail polish—to tone with lipstick

WITH GREEN OR BROWN COSTUMES

lipstick—coral or russet
eye shadow—green or bluish-green
mascara—mossy green
rouge—light coral
powder—cast with beige or tan
nail polish—orange tones are new



Stage Setting—departmental displays

Fold counter cards to resemble programs. On the left sheet of each, paint "Vogue's daily beauty program". On right page, pick up one of the points listed in the suggested advertisement. Group appropriate merchandise on counter below, and attach a few small pieces of merchandise to the card (powder puffs, lipstick, etcetera).

2. To sell country clothes

The most "urban" of stores has its country customers: women who live outside the city, who dress for easy transit-between, who consider it as important to be well-dressed while they are in the country as in the city. On pages 104 through 107, Vogue shows variations on the through-the-years clothes that are classic to the country. "Each costume is proposed for the lifetime possibilities that good beyond-town clothes must have: lines with never a fleeting thought, fabric woven for the years, details consciously restrained."

Country counterpoint is in newsmaking accessories to play against the restraint of clothes: high-tied boots of calfskin, ribbed wool stockings, brass-chained bags, short capes, touches of fur in ascots, waistcoats.

Window display, left. Construct a "split-rail" fence on which mannequins may pose. At one side of the window a large signpost is lettered with the names of local towns. Mannequins wear country "standby" clothes and country accessories. Additional accessories are displayed on the fence, hanging from the signpost. Large velvet-covered pumpkins or other fall "crops" make good props for additional accessories. Letter a card: "Vogue says, Country formula: classic clothes, fresh accessories".

3. To sell young clothes to live in

Young customers are usually, necessarily, budget-wise customers. They buy with an eye to versatility, to quality, to most-for-the-price. On pages 134 and 135, Vogue shows two such costumes; clothes that do the "work" of many. *A suit to live in* takes a new direction away from the brown-or-black range. This one is rich wine, is cut to be worn belted or not . . . may be worn buttoned to the neck or open with a scarf. For day it takes a beret; after-five a velvet toque. *A dress to live in* is news in royal blue faille, wisp-waisted, full-skirted, it could be the one late-day dress in a young wardrobe. Promote these and similar young fashions for their news: their *un*blackness, their this-year shapes, their small price with good returns in through-the-year wearability.

4. To sell "rooms with a viewpoint"

"Rooms with a viewpoint"—pages 110 through 117—includes individual and applied decorating ideas that may be suggested for your customers. They show new ways with chalk-white walls, the growing emphasis on large-flowered over-all carpets, the happy blend of French Provincial with contemporary architecture. Use these pages in your furniture, carpet and fabric departments as guide-lines to your customers-of-taste who look to you and to Vogue for new ideas.

To sell Fashion, quote

VOGUE

USE THESE QUOTATIONS in your advertising or on your own window or departmental cards.

YOUR RELEASE DATE: October 17 East, October 24 West of the Mississippi.

. . . to sell Cosmetics

VOGUE SAYS: "Clear pink lipstick to wear with blues"
VOGUE SAYS: "Claret-mauve lipstick to wear with blues"
VOGUE SAYS: "Wear russet lipstick with brown tweeds"
VOGUE SAYS: "Coral lipstick: good accent for browns"

VOGUE SAYS: "Soft blue eye shadow: blue costume"
VOGUE SAYS: "With a blue costume: blue-shaded eyes"
VOGUE SAYS: "Mossy green eye shadow to wear with browns"
VOGUE SAYS: "Green eye shadow: russet lips"
VOGUE SAYS: "Try off-black mascara"
VOGUE SAYS: "Blue mascara: gentle shade with blues"

VOGUE SAYS: "Beauty on hand: pale polish, white tips"
VOGUE SAYS: "New: orange polish for the nails"

VOGUE SAYS: "Blush-pink rouge to wear with blues"
VOGUE SAYS: "Wear light coral rouge with greens"
VOGUE SAYS: "Pink powder to wear with blues"
VOGUE SAYS: "Beige-cast powder to wear with browns"
VOGUE SAYS: "Tan-cast powder: keyed to browns"

VOGUE SAYS: "Beauty must: nightly massage"
VOGUE SAYS: "Rich lotions for a smooth complexion"
VOGUE SAYS: "After the bath: a rich lotion"
VOGUE SAYS: "A facial masque before a gala evening"
VOGUE SAYS: "All-day make-up starts with foundation"

VOGUE SAYS: "A short cut needs a weekly shampoo"
VOGUE SAYS: "Buffet your short cut with a brush"
VOGUE SAYS: 'Hair lotions for the short cut of beauty"

. . . to sell country clothes

VOGUE SAYS: "Back-belted greatcoat: country coat"
VOGUE SAYS: "Country-city coat: full-flowing lines"
VOGUE SAYS: "The short cape: new in the country"
VOGUE SAYS: "Country-set: worsted suit"
VOGUE SAYS: "Country dress: knitted sheath"
VOGUE SAYS: "Country dress: one piece, two textures"
VOGUE SAYS: "Country colour note: pale blue suède cloth"
VOGUE SAYS: "Country news: sturdy cloth, fragile colour"
VOGUE SAYS: "High little boots: rising country fashion"
VOGUE SAYS: "Ribbed wool stockings: country-set"
VOGUE SAYS: "Country standbys: white string gloves"

. . . to sell young fashions

VOGUE SAYS: "Narrow young suit-line from 9 to 5"
VOGUE SAYS: "Young everyday suit: newly narrow"
VOGUE SAYS: "Covert suit: wears like platinum"
VOGUE SAYS: "Young wine wool: acts as a neutral"
VOGUE SAYS: "Young bell-shaped dress from twilight on"
VOGUE SAYS: "Thought for the young: soft dress for evening"
VOGUE SAYS: "Young-evening dress: whirling skirt"
VOGUE SAYS: "Cornflower blue: young evening colour"

. . . to sell evening dresses

VOGUE SAYS: "Dinner dresses: rounded contour"
VOGUE SAYS: "Dress for evening: brisk, back-jutting"
VOGUE SAYS: "For evening: fullness pulled to a bustle"
VOGUE SAYS: "Dress with a train: background for evening"
VOGUE SAYS: "Cocktail suit: slender skirted"
VOGUE SAYS: "Evening dress: a play of texture"

These new "VOGUE SAYS" *cards may be ordered without charge.*

VOGUE SAYS: "EYES SPARKLE WITH ADDED COLOUR"
☐ window cards ☐ counter cards

VOGUE SAYS: "TONE YOUR NAILS TO YOUR LIPS"
☐ window cards ☐ counter cards

VOGUE SAYS: "CREAMS KEEP YOUR FACE AT ITS LUMINOUS BEST"
☐ window cards ☐ counter cards

VOGUE SAYS: "KEY COSMETICS TO COSTUME COLOURS"
☐ window cards ☐ counter cards

VOGUE SAYS: "COUNTRY FORMULA: BELOVED CLASSICS"
☐ window cards ☐ counter cards

VOGUE SAYS: "FOR THE YOUNG: A SUIT IN COLOUR"
☐ window cards ☐ floor cards

VOGUE SAYS: "DINNER DRESS: STRONG PROFILE"
☐ window cards ☐ floor cards

VOGUE SAYS: "LONG GLOVES: FASHION BY NIGHT"
☐ window cards ☐ counter cards

Check the number of each card wanted and mail this coupon (10/15)

Name_____

Store Name_____

Address_____

Vogue Merchandising Service
420 Lexington Avenue, New York 17, New York

what VOGUE says: goes

GEORGE PLATT LYNES

IT TAKES 2 TO MAKE A FASHION. To succeed on a large scale, any new fashion trend must have the support of two sources. First, the support of the nation's most fashion-conscious consumers. Second, the support of the nation's leading fashion retailers. Only with this combined approval can a product go on to national sales ...for fashion trends always start with the leaders.

That's why advertising in Vogue is such a downright necessity to any new fashion idea. For Vogue acts as both the ears and voice of these two style-establishing groups. And your advertising in Vogue means that you speak with the leaders...and are certain to be heard by them.

If your product depends on Fashion, it depends on Vogue...because

VOGUE

is the brand name for fashion

THE CONDÉ NAST PUBLICATIONS INC. VOGUE HOUSE & GARDEN GLAMOUR VOGUE PATTERN BOOK

Report on Active Play Clothes:

Resort outstanding news: piquant paradox everywhere in the bare-but-covered look, fortunate result of ***planned coordinates***—shirts and shorts and/or skirts, extra jackets, capes, stoles. Cover-up bathing suits, one-piece and covering or bared two-piece with little skirts, capes, matching jackets. Shirt look (Vogue: May 1, 1948) still good look where sun is concerned: collarless beach shirts, shirts with shorts or slacks, shirt-top dresses. High-neck, sleeveless dresses in picture prominently. New way with stoles, caught at wrists for easier handling, additional coverage. *Resort general impression* basically bare, i.e., bathing suits, little shorts, sun dresses but always with way of cover-up, i.e., shirts, stoles, shirts. ***Silhouette markedly slim*** in bathing suits, little shorts, at-home slacks, separate skirts and dresses. The special skirt may be full, which keeps it special this season. Built-in bras and waistliners continue as good figure news. ***Fabric stars coming in:*** denims with new treatment, pin-checked, iridescent, striped; "peasant" linen; un-shiny lastex. New combinations in fabric: gingham with corduroy, brocade with linen. Renascent: linens, good sharkskin. *Fabric stars staying in:* chambray, piqué, silks and silk Shantungs. ***Fabric selection wide.***

Colour news paradoxical: dusky quiet colours prevalent: black resort news, taupes and bronzes, murky greens, purples. These blacks and near-to-blacks often good in combination as plaids, stripes, prints. Porcelain tones still with us as contrast: mauves especially good, other pastels occasional, white perennially excellent. Some light/dark: e.g., mauve with purple. ***Sugar 'n spice:*** see shoe, bag, hat, fan and umbrella on page 11.

Merchandising memos: to capitalize on resort business put this Vogue report to work for you. Take a cue from "bare-but-covered" look and promote coordinates in your resort department. When a customer buys a bare bathing suit, sun dress, or halter top, show her pretty coverage in jacket, stole, shirt. Remember advantages of packable coordinates. Note navy and white sharkskin wardrobe and mauve piqué separates on following pages. You might plan a bank of travel windows based on coordinates theme—one window each for packing to travel by car, train, plane. Southern resorts expect this coming season to be not only the best, but the *longest* season in many years.

Flugelman's cotton plaid in pink/brown, yellow/grey, green/rose. 10-16, #2017, $8.75 wholesale.
CALTEX SPORTSWEAR
2126 Beverly Blvd., Los Angeles, Cal.

The Bare-but-Covered Resort Look

1

Planned Coordinates

Left:

Shorts with two pockets, high waistband. #201, $5.75 wholesale. Wraparound blouse to match. #202, $4.75 wholesale. Empire jacket. #203, $5.75 wholesale. All sizes 9-15, in green, mauve, blue, grey, lemon or white honeycomb piqué.

LILLIAN ABBOTT
1410 Broadway, New York City

Right:

Rayon sharkskin bathing suit with navy top, white skirt. 10-18, #17, $12.75 wholesale. Matching reversible cape. Small, medium, large. #017, $6.75 wholesale. Day-length white sharkskin skirt, 10-18. #0017, $7.75 wholesale.

FRANCES SIDER, INC.
1384 Broadway, New York City

Above:

"Nofade" cotton shirt in blue, red, or green plaid. 32-38. #2392, $5.75. Shorts in imported linen, natural only. 10-20. #222, $6.75 wholesale.

F. B. HORGAN COMPANY
1240 S. Main Street, Los Angeles, Cal.

All prices quoted in the trade edition are wholesale.

"Meri-Mate" playsuit of Juilliard Sanforized "Zephyroy" in pink, shrimp, blue-green, light blue, maize, eggshell. 10-20. Bra, #2L39, $28.44 dozen wholesale; shorts, #2L19, $50.04 dozen wholesale
JANTZEN (SUN CLOTHES DIVISION)
Portland 14, Oregon

Nylon taffeta lastex maillot. Red, blue, lemon, black. 32-38. #19, $10.75 wholesale.
MABS OF HOLLYWOOD
425 E. Pico, Los Angeles, Cal.

Rayon satin bathing suit with pleated cotton trim, black only. 32-38. #41234, $7.00 wholesale.
CATALINA, INC.
443 S. San Pedro Street, Los Angeles, Cal.

Maillot of "Angelskin", dull-finished satin lastex. Grey with pink, rose, yellow or blue trim. 11-17. #338, $7.75 wholesale.
MAURICE HANDLER OF CALIFORNIA
846 South Broadway, Los Angeles, Cal.

2

Silhouette markedly slim

Milliken's worsted print, hand-screened, in green/blue, orange/green, brown/mustard. Small, medium, large. #1873, $12.75 wholesale.
COLE OF CALIFORNIA
2615 Fruitland Road, Los Angeles, Cal.

Rayon and lastex knit strapless maillot in black only. Small, medium, large. #LL400, $81.00 doz. wholesale.
GANTNER & MATTERN CO.
1453 Mission St., San Francisco, Cal.

Quilted rayon taffeta slacks in black. Sizes 10-18, #530, $14.75 wholesale. Rayon crêpe blouse in white or black. Sizes 10-18. #365, $7.75 wholesale.
DUCAIRE
1384 Broadway, New York City

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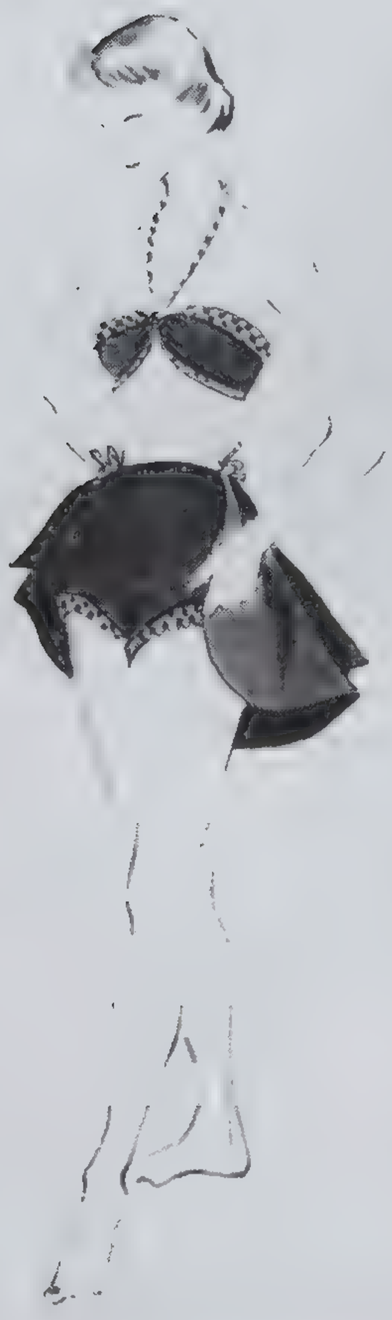
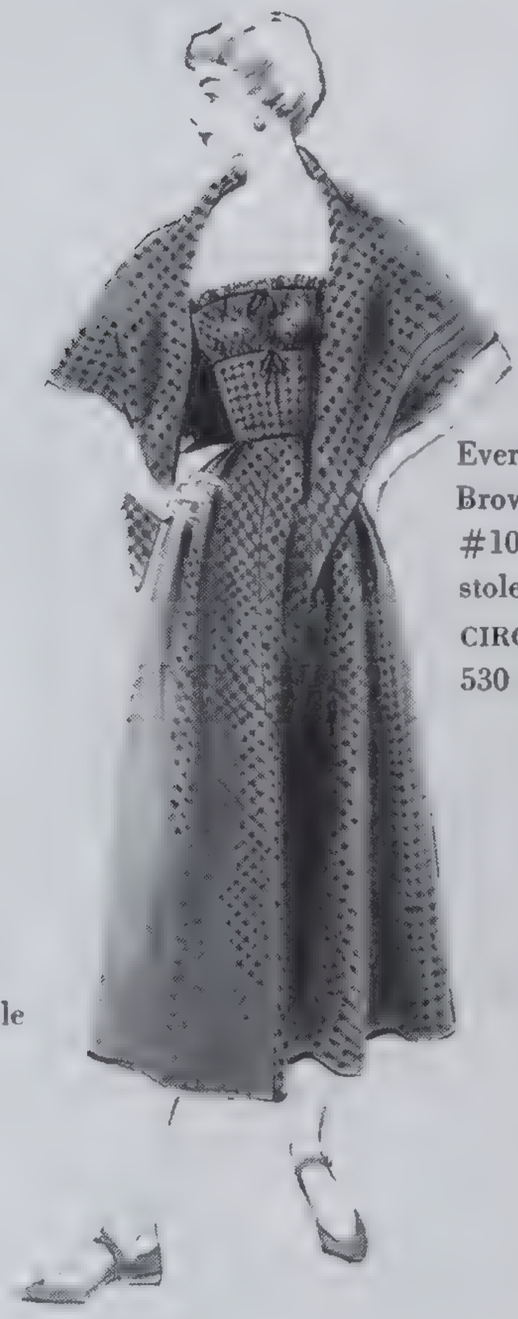
3

Colour news: dusky, quiet



Solid colour suit, checked lining, with detachable overskirt. Navy/red, green/green, toast/black. 10-16. #588, $9.75 wholesale.

CABANA BEACHWEAR CO.
1410 Broadway, New York City



Everfast gingham strapless dress with stole. Brown/black, navy/black, green/black. 10-16. #101. Dress, $9.75 wholesale; stole, $2.00 wholesale.

CIRO SPORTSWEAR
530 Seventh Avenue, New York City

Blouse, black or green silk Shantung; skirt of copper/black, orange/black, green/blue couture print. 10-16. #101. $49.75 wholesale.

GEORGIA BULLOCK, INC.
333 West Second Street, Los Angeles, California

Iridescent denim skirt. Red, green or gold with navy back. 10-18. #4306. $3.75 wholesale.

KORDAY SPORTSWEAR, INC.
991 Sixth Avenue, New York City

Chambray dress with stitched pleated skirt. Violet, grey, brown, turquoise, lime. 10-18. #432, $14.75 approximately wholesale. Nantucket Naturals.

STYLE TRADES, INC.
498 Seventh Avenue, New York City

All prices quoted in the trade edition are wholesale.

4

Beach shirts

Left to right:

Shorts and beach shirt of Knickerbocker's "peasant linen" (50% cotton, 50% linen). Pink, turquoise, yellow. 10-20. Shorts, #4362, $2.35 wholesale. Shirt, #4163, $3.50 wholesale.
WHITE STAG MFG. CO.
1410 Broadway, New York City

Terry cloth beach coat, narrowly striped. Salmon/white, grey/white, navy/white. Small, medium, large. #15, $10.75 wholesale.
FRANCES SIDER, INC.
1384 Broadway, New York City

Bates "Holanda" two-piece bathing suit. Black/luggage, pink/red, brown/rose, brown/luggage. 10-18. #602, $6.75 wholesale. Matching beach coat. Small, medium, large. #800, $9.75 wholesale.
BESTLYNE COMPANY
1410 Broadway, New York City

Little dress: now-to-spring

Left to right:

Spun rayon and linen jumper-type dress. Sizes 10-20. Royal, red, violet, and brown with (not shown) natural jacket. #125, approximately $39.75 wholesale.
ADLER & ADLER
550 Seventh Avenue, New York City

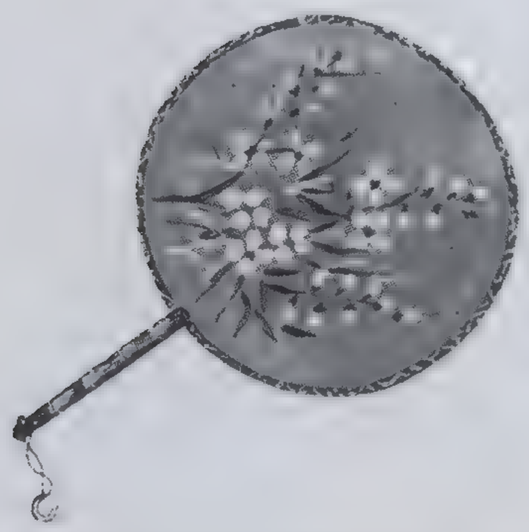
Mallinson's "Cruisaline" rayon dress. Orange/white, black/white, navy/white, brown/white. 10-20. #1540, $12.75 wholesale.
DAVID CRYSTAL, INC.
498 Seventh Avenue, New York City

Everfast piqué wraparound dress. Red/white, green/white, navy/white. 10-16. #108, $11.75 wholesale.
JAMISON CLASSICS, INC.
498 Seventh Avenue, New York City

All prices quoted in the trade edition are wholesale.

5

Sugar 'n Spice



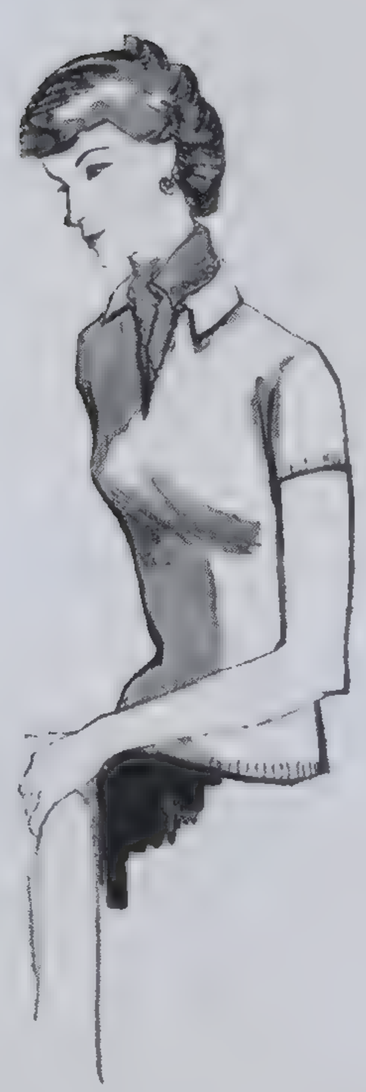
Hand-painted pure silk fan with bamboo stem. Assorted colours. #Ming. $3.00 dozen wholesale. Mermelstein Company, 32 West 39 Street, N. Y. C.

Chinese cashmere sweater, thinly striped. Pale blue/shrimp, navy/pink, pale blue/wine, pink/grey. 34-40. #Marina. $9.00 wholesale. Pringle Johnston Imports, Ltd., 9 East 41 Street, N. Y. C.

Crew hat of striped cotton ticking. Pink/white,aqua/white,yellow/white, #4720, $1.15 wholesale. White Stag Mfg. Co., 1410 Broadway, N. Y. C.

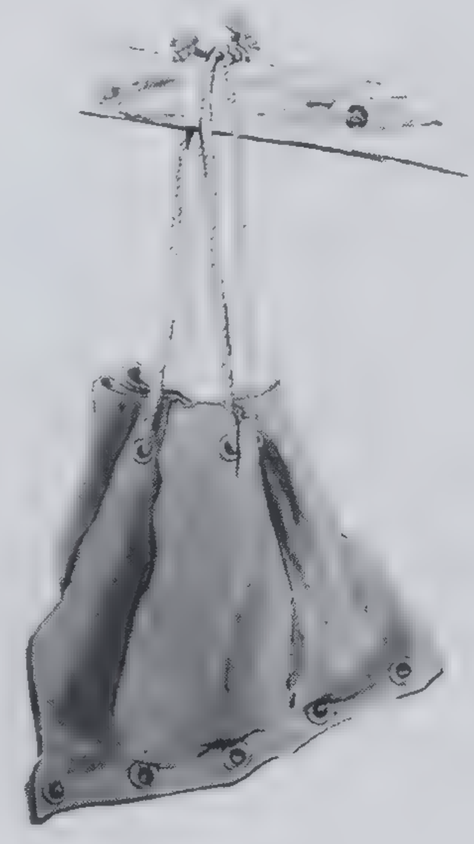
Acetate Celanese umbrella, print lining, wood crook handle. Red, black, kelly, brown. #F117, $5.75 wholesale. Polan Katz & Co., Inc., 330 Fifth Avenue, N. Y. C.

Low-heeled suede sandal in green, red, blue and melon. Also in solid colours. #Jack of Diamonds, $6.35 wholesale. Joyce Inc., 350 Fifth Avenue, New York City.



Hand-loomed sweater of virgin wool chenille with hand crocheted edging. Pale blue, white, pink, beige, grey. 32-40. #1642S, $6.75 wholesale. Elgin Knits Sportswear, Inc., 1384 Broadway, New York City.

Sail cloth beach bag in navy, white, yellow or red. #4840, $1.75 wholesale. White Stag Mfg. Co., 1410 Broadway, New York City.



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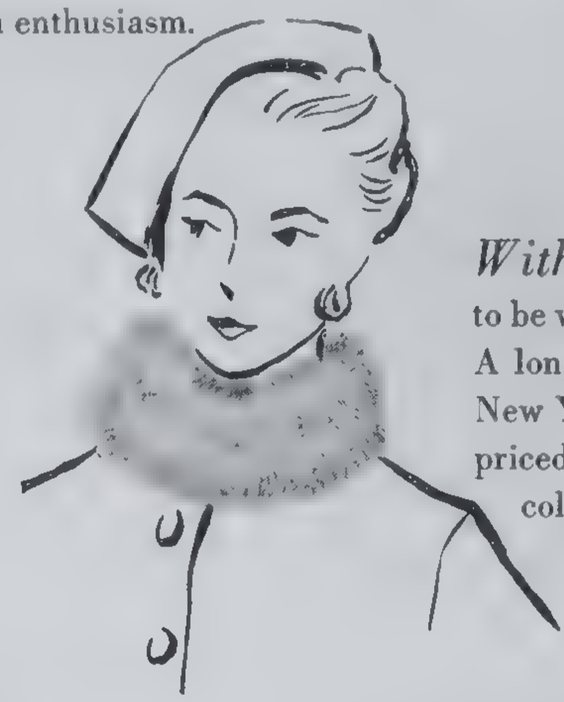
It's big: the little fur

The little fur is a trend established, prolific, ever-present in the autumn collections. (Reported Vogue way back in the August 1st issue, "little furs: small and choice", followed by pages of choice little furs, used as the final furbish on a wool costume, a suit, a fur coat, a fur-less coat.) Vogue believes the little fur is a fashion to promote enthusiastically, to sell with enthusiasm.

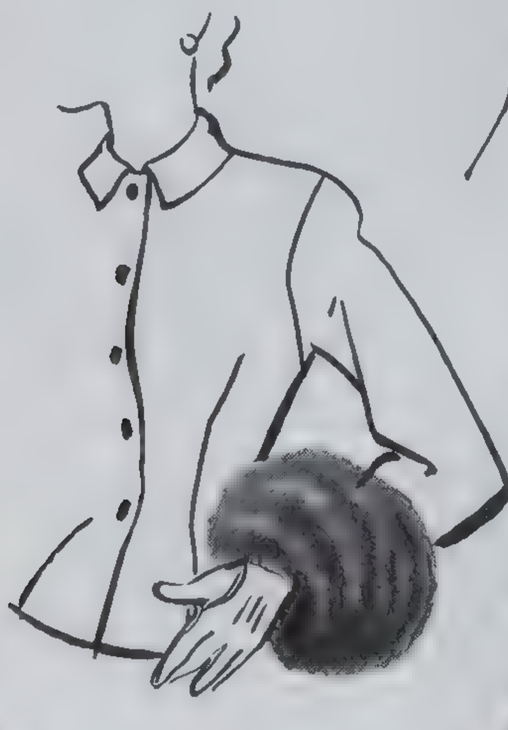
LITTLE FURS, LITTLE MONEY. Because our little furs, fabulous in their own right, are in capsule editions, their prices are no longer prohibitive but pleasantly palatable for Christmas gift ideas; for selling not only a single small fur, but a wardrobe of small furs.



With dresses, sell a single mink skin—one beautiful skin—to be worn choker-wise. A cummerbund in ocelot, baronduki. . . . A long, lean stole, to loop and flow from the shoulders. (One New York store featured such a fur stole with a wool dress, priced them together.) Ermine muffs were shown in the autumn collections with cocktail dresses, with a bridal gown.

With coats, sell ocelot, leopard, baronduki, mink. These make a point of interest on fur-less coats. Sell them in the shape of bags, back-sliding berets, capelets—and—calots.

With suits, sell ascots in the flat furs to flaunt at a high collar. Sell abbreviated stoles, like the S-curved Norwegian blue fox we showed in our August 1st issue. Sell plump stoles in silver fox. Or a circular muff, often fur enough with a suit.



The time to sell little furs is now. We suggest that the little fur, properly promoted, is important on the gift agenda. Last year, fur figures in October were well above average across the country. In November, they went even higher. This year, the little fur could well be the frosting on your fur figures even through December.

Display the little fur as part of your fashion story in your dress, suit, coat, millinery and fur shops. Display and promote it, later, as a Christmas gift idea.

With fur coats sell a final fillip of fur. A fur handbag to wear with a fur coat. (A fur designer shows an ermine handle bag with a black Persian lamb coat.) An ascot, a beret, seldom to match, *always* as an accent staccato.

ADVERTISE THE LITTLE FUR. Why not plan an "ear" advertisement using related merchandise, such as suits, wool dresses, coats, millinery?

DON'T OVERLOOK the possibilities of fake fur promotions. The wealth of frankly unreal furs in fabrics, in a host of accessories. These make a point, meet a price.

ADDRESS CORRECTION: R. Lowenbaum Manufacturing Company mentioned in the October 1st Trade Edition of Vogue is at 2225 Locust Avenue, St. Louis, Missouri.

In praise of the poetic...

silk duchesse satin

...shiny teakwood-blackness intensified

with pale pink roses.

A Bendel Original for custom-order.

Henri Bendel

10 WEST 57
NEW YORK 19 NY

Published by Taff Co.

NOTHING LIKE IT IN GLOVES*...

fit for flattery-and freedom, too!

For that new—that lovely-lady look that complements your clothes —it's Lady Bacmo to be sure. Fitting . . . slenderizing with a sleek, swift sweep of line . . . so supple, so tapering, gloved fingers can pick up a pin! And, practical as a pin—they take to water and renew their beauty just as you do! Ask for Lady Bacmo. And see other fine Bacmo gloves at good stores.

Bacmo Postman Corp.,
Gloversville, N.Y.

Lady Bacmo

BACMO THE NAME TO LOOK FOR IN GLOVES

*in leather and full-shrunk cottons, too

Peck *and* Peck

O'Rossen, master tailor of Paris designed it . . . we duplicate it for you!

We imported this exquisite coat and gave it to our favorite tailor to faithfully capture the precise French detailing and magnificent feeling of line and design. It's purely a coat made for your urban life and with an affinity to minimize your waist to nothingness. Beautiful in worsted duvtyne in black, brown or green, sizes 10 to 18, 110.00.

Palumbo

NEW YORK • CHICAGO • BOSTON • PHILADELPHIA • DETROIT • CLEVELAND • ST. LOUIS • MINNEAPOLIS • ST. PAUL • BALTIMORE • CINCINNATI
INDIANAPOLIS • WASHINGTON, D. C. • KANSAS CITY • MILWAUKEE • HARTFORD • BUFFALO • PROVIDENCE

Vogue
October 15, 1948

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Vol. 112, No. 7
Whole No. 1817

Photographed in the Metropolitan Museum of Art

Little accents of white Mink on black Broadtail Persian

Revillon Frères
684 Fifth Avenue at 54th Street

brocade returns with a rustle!

"Late day" elegance at cocktails, dinner or theatre . . . the swish and shine of our exclusive jacquard rayon satin coachman dress, extravagantly skirted, buttoned in brilliance. Iridescent jade green, royal blue, grey or black. Sizes 10 to 18. $22.95
Misses Dress Shop, #97, Second Floor

Ritz Carlton Hotel, Boston

Jordan Marsh

NEW ENGLAND'S LARGEST STORE

JORDAN MARSH COMPANY, BOSTON 7, MASS.

Exclusive in New York with

LORD & TAYLOR Juilliard's velveteen, amethyst or black. Collar of imported Point de Venise. 3 to 6x, **35.** 7 to 12, **39.95**

You, and you alone, are the inspiration for your face powder

Your own individual skintone is the inspiration for a formula designed exclusively for you. . right before your eyes when it is made-to-order by

Charles of the Ritz

RoJene*
Honeyloves
in Cohama's Nylon
Crepe Honey
Exquisite lingerie . . . the more lovely because
it's RoJene who makes them of Honey,
Cohama's woven nylon crepe! In petal
pastels, black or white, with scalloped embroidery.
Gown, sizes 32 to 40, about $11 • Slip, sizes 32 to 40,
about $6 • Petticoat, Small, Medium, Large,
about $6 • Panty, Small, Medium, Large, about $4
At fine stores everywhere, or write
RoJene, 102 Madison Avenue, N. Y.
*Reg. U. S. Pat. Off.

Ernst Beadle

CREATORS OF INTOXICATION • LE DANDY • DUO • BELLE DE JOUR • *FRAGRANCES THAT WHISPER "SOMEONE LOVELY HAS JUST PASSED BY"*

Jewels by Seaman Schepps

Gene Fenn

Transcendent in light and color . . . Silverblu
*Emba Mutation Mink worked with
new sweep and pliancy in a stole by Arnheimer.

BONWIT TELLER, Philadelphia **WM. H. BLOCK,** Indianapolis **T. A. CHAPMAN,** Milwaukee

*® **MUTATION MINK BREEDERS ASSOCIATION** • Consult your furrier for further information about *Silverblu Mink.

Photographed at River House by Gene Fenn

HAT BY JOHN-FREDERICS

Enka Rayon

Diminutive® design by Martini—a cocktail suit scaled for the 5′5″ or less. After-five formality is implicit in the richly textured jacquard by Wm. Rose—woven with Enka Rayon.
Lord & Taylor, New York; Harold's, Minneapolis; Woodward & Lothrop, Washington; B. Siegel, Detroit.
American Enka Corporation, 206 Madison Avenue, New York 16, N.Y.

that ayres look—

L. S. Ayres & co.

INDIANAPOLIS

Dinner dress by Traina-Norell

parfums de schiaparelli — shocking · salut · sleeping

Scottish Tweed...throws subtlety to the winds...and speaks boldly of its beauty. Yet gentle as a lamb in texture. Tailored in Britain with traditional respect for the finest in fabric...and intelligent consideration for the American figure. Tweed suit, 89.95...Tweed ulster, 89.95. ■ ASCOT SHOP, FOURTH FLOOR

Carson Pirie Scott & co Chicago

Gotham is the World's Leader in 51 and 54 gauge fine nylon stockings

AND MORE WOMEN ASK FOR GOTHAM GOLD STRIPE THAN FOR ANY OTHER BRAND

Because Gotham Gold Stripe stockings are so sheer, so beautiful, so fashion-right in style, fit and color, they are the most asked-for brand of stockings in the world. To be sure that your legs look as style-right as your clothes, always insist on Gotham Gold Stripe Nylons.

Now, GEM-TONES! Colors as hauntingly beautiful as the precious jewels which provide their inspiration. Black Diamond, Jade, Garnet, Dark Lapis and Topaze . . . all color-keyed to your favorite costumes. In whisper-weight 54 gauge, 15 denier nylon stockings.

GOTHAM HOSIERY COMPANY, INC., 200 MADISON AVENUE, NEW YORK 16, N. Y. • GOTHAM HOSIERY COMPANY OF CANADA, LIMITED; DOMINION SQUARE BUILDING, MONTREAL

GOTHAM HOSIERY COMPANY, INC.—DEPT. V 1015, 200 MADISON AVENUE, NEW YORK 16, N. Y.
I would like 54 gauge Gotham Gold Stripe Nylons, illustrated "On A Pedestal." Please send me, through a local store, ... pairs Gotham Gold Stripe Nylons in 54 gauge, 15 denier, Gem-Tones, Style 4143 at $2.50 a pair. Black Diamond ☐, Jade ☐, Garnet ☐, Dark Lapis ☐, Topaze ☐. My size is..... I enclose Check ☐ or Money Order ☐. (Don't send stamps.)

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ADDRESS_____

CITY_____ STATE_____

(Coupon orders filled only in U.S.A.)

JULIUS GARFINCKEL & CO.

IN THE NATION'S CAPITAL

TONI FRISSELL

PORTRAIT DRESS IN THE MANNER OF BOLDINI. PAINTED IN APPLE GREEN SATIN BY TRAINA-NORELL.

VOL DE NUIT
VOL DE NUIT
PARFUM DE
GUERLAIN
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maximilian furs
20 west 57th street
new york

the duchess...
in
HOLLANDER
featherlite brand
russian broadtail

Holt, Renfrew
& Co. Ltd.
canada

horst

French Renaissance
STERLING BY
Reed & Barton

French Renaissance — a beautiful pattern of heavier than average weight. Six-piece place setting with these four pieces, plus cream soup spoon and butter spreader, $27.00 (including Federal Tax).

Send 10c for booklet of hints on "How To Be A Successful Hostess" to Dept. V, Reed & Barton, Box 990, Taunton, Massachusetts.

Distinctively Different
an Adrian
ORIGINAL
Holmes
NEW ORLEANS

HERMAN BASCH & CO., INC., New York

a Fredrica design

your own fur salon will recommend
HAMMER BRAND
dressmaker
persian lamb and broadtail

by the
world's largest
and oldest
processors of
persian lamb
and
broadtail

Martini Designed evening gown in **Crepe Preference by Wm. Rose.**
Drama in the molded sheath-like lines, in the jewel-studded lace décolletage. Black and white, all white, all turquoise. Sizes 10-18. 85.00.

MONTALDO'S
Denver • Colorado Springs • Bartlesville, Okla. • Columbus, Ohio • St. Louis
Richmond, Va. • Charlotte, Winston-Salem and Greensboro, N. C.

Doop's
East Orange, N. J.

Dressette
so sheer for teatime loveliness

Dayette
sheer for daytime smartness

Dreamette
so-very-sheer for glamour set to music

Delicette
sheerest for fifty-four gauge elegance

the Essence of Elegance

Northmont whispers fashion's newest story—

SUBTLY SCENTED NYLONS *for every costume—*

fifty-one and fifty-four gauge . . . at finer stores everywhere.

Northmont nylons

Ever-so-faintly-scented

© NORTHMONT HOSIERY CORP. MILLS, READING, PA.

Fortunets "do something" for you in Minuets

. . . give you the gayety of Fortunet styling, light-of-foot Fortunet design, in high-heel fashions to accentuate the smallness of your foot for before and after-sundown smartness. Here, Minuets are shown in suede with gunmetal and in rich, very elegant, bronze. And you'll find many more Minuets . . . in brilliant, dressy styles and fashion-colors . . . in your favorite shop . . . or write, we'll tell you where. Fortunets are $6.95 to $7.95, most styles. Bronze and Silver slightly more. The matching bag about $8.95 plus tax.

FORTUNET SHOE COMPANY ☆ DIVISION OF GENERAL SHOE CORPORATION ☆ NASHVILLE 1, TENNESSEE

COSTUME BY TRIGERE

DIRECTOIRE GREEN—for the formal silhouette. A beautiful and subtle winter town color

by Hockanum, makers of woolens of beauty, quality and lasting wear.

HOCKANUM
Woolens

M. T. STEVENS & SONS COMPANY, DIVISION OF J. P. STEVENS & CO., INC., EMPIRE STATE BUILDING, N. Y. 1

THE DOROTHY GRAY GALLERY OF FASCINATING WOMEN—ONE OF A SERIES

Elizabethan Colors... provocative lipstick trio

Complement to this season's intensified femininity in fashion . . . these three beguiling new lipstick colors were inspired by the utterly becoming and almost breathtakingly beautiful Elizabethan Colors in Forstmann's woolens. All three lipstick shades are highly flattering . . . fashion authoritative . . . *inimitably Dorothy Gray.*

Gladys Swarthout—Mrs. Frank M. Chapman, Jr.—vivid mezzo-soprano of the Metropolitan, and star of concert and radio. By the distinguished painter Walter Klett.

Elizabethan Colors, left to right: Queen's Taste—clear, medium red. Royalty—luscious pink. Red Falcon—spirited crimson. Three to Get Ready—set of three lipsticks in a pouch—$2.00 (plus tax).

Dorothy Gray

The most admired gown at Marshall Field & Company

This gown is stopping the shoppers at Chicago's famous store. They just can't seem to resist. And it's not only in Chicago. Whether it's this come-hither gown or some other intimate item, women everywhere feel this way about lingerie made of Bur-Mil* fabrics.

Women are logical about things like this. They look for the Bur-Mil label. They know that Bur-Mil fabrics make lingerie look better, fit better, wear better. They know that fine designers and manufacturers put their best efforts into the best materials.

FLAT GOODS DIVISION
EMPIRE STATE BLDG., N.Y.

Burlington Mills
"Woven into the Life of America" *®

Bur-Mil QUALITY

MAKER OF • RIBBONS • WOMEN'S OUTERWEAR AND UNDERWEAR FABRICS • MEN'S WEAR FABRICS • DECORATIVE FABRICS • COTTON PIECE GOODS AND YARNS • HOSIERY

The Raining Fashion

WHEATLEY RAINWEAR FABRICS

...the fabrics that put fashion into rainwear

Remember the old rainwear fabrics? Stiff as a board to work with and to wear. Well, nobody can do anything about the weather but something wonderful *has* been done about rainwear fabrics.

Now, women can look as if they're dressed for the sunniest day, the smartest occasion. In raincoats fashioned of Burlington's new rain-resistant fabrics.

These fine crisp rayons are turning raincoats into a fashion feature. They have a pliant lightness that gives raincoats smart new lines, new fashion appeal. And the most famous designers are attracted by their bright plaids and stripes and checks.

If you've ever worn a raincoat, or made one, Wheatley rainwear fabrics are something you must see!

Wheatley Division **Burlington Mills**

"Woven into the Life of America"

Bur-Mil QUALITY

Wheatley Division • 1441 Broadway, New York 18, N.Y.

Raincoat by Aquatogs

MAKER OF • WOMEN'S OUTERWEAR AND UNDERWEAR FABRICS • MEN'S WEAR FABRICS • DECORATIVE FABRICS • COTTON PIECE GOODS AND YARNS • HOSIERY • RIBBONS

The Dayton Company Oval Room Minneapolis

Hattie Carnegie –
Winged Mercury in Petit Point Silk

BLUMENFELD

Adrian Harzfeld's Petticoat Lane . Kansas City

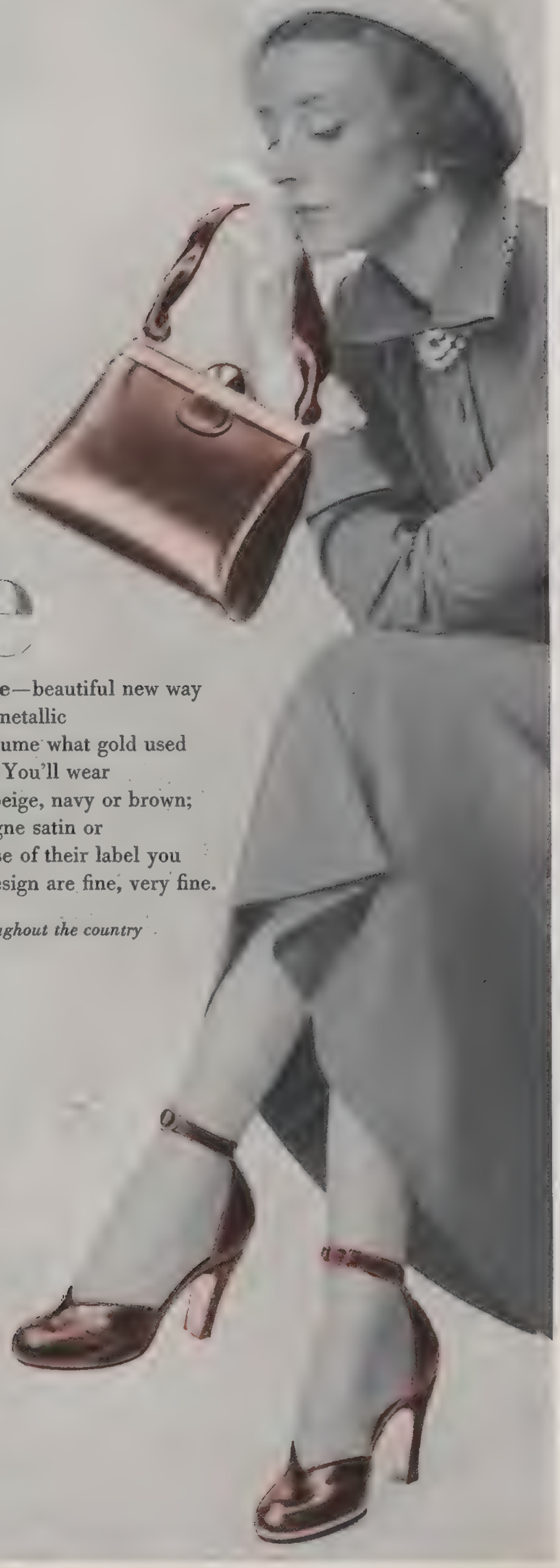
ENGSTEAD

"DANCE MAD"
BY ADRIAN

ackerman
blatt
dragonette 60 EAST 56TH STREET
NEW YORK
avant garde...
WRAPPED SILHOUETTE
IN
HOLLANDER
FEATHERLITE BRAND
RUSSIAN BROADTAIL
King Weese

Newton Elkin
FOOTWEAR

Reg. U. S. Pat. Off.



bronze

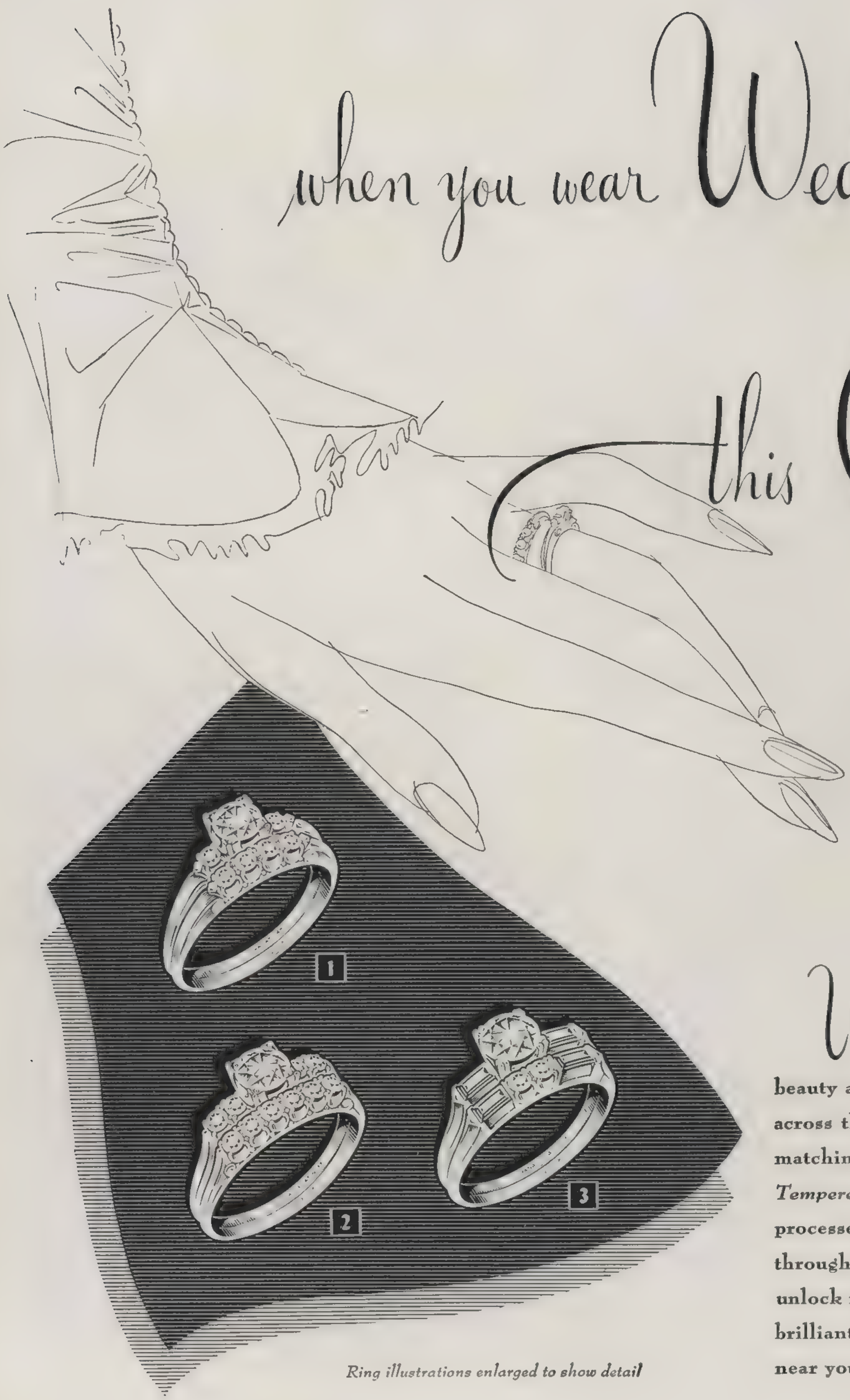
Now the fashion is **Bronze**—beautiful new way of treating leather! Its subdued metallic shimmer does for your costume what gold used to—but with tasteful elegance. You'll wear these with daytime gray, beige, navy or brown; in the evening with champagne satin or bronze taffeta. And because of their label you know the quality and design are fine, very fine.

Available at better stores throughout the country

Lesco
fashion tailored handbags

when you wear Wed-Lok* rings...

this Can't happen



Ring illustrations enlarged to show detail

OTHER RINGS can constantly turn and separate, losing much of their diamond beauty... they constantly wear against each other, too!

WED-LOK* diamond ensembles *lock together* simply and quickly, cannot turn, separate, or wear, always properly aligned on your finger... yet you may unlock them instantly so that the engagement ring may be worn separately at any time.

Wed-Lok* ensembles by Granat combine all the beauty and quality which have made rings by Granat famous across the nation. Fine diamonds are carefully selected for matching color and brilliance... and set in exclusive Granat *Tempered* Mountings* (not cast) of platinum or gold, specially processed to insure the safety of your precious diamonds all through the years. And, of course, Wed-Lok* rings lock and unlock instantly, assuring you that they always appear at their brilliant best on your finger! See Wed-Lok* at a fine jeweler near you, or write Granat Bros, San Francisco 10, California.

1. Diamond solitaire with 2 side diamonds. Matching wedding ring with 4 diamonds. In White or Natural Gold. The set • 250.00

2. Diamond solitaire with 4 side diamonds. Matching wedding ring with 6 diamonds. In Platinum. The Set • 500.00

3. Diamond solitaire with 2 baguette side diamonds. Matching wedding ring with 4 diamonds including 2 baguettes. In Platinum. The Set • 750.00

Other Wed-Lok* rings from 125.00 to 1250.00 the set, taxes additional

GRANAT

**Trademarks Reg. U. S. Pat. Off. Wed-Lok rings are protected by U. S. Patents issued and pending.*

"Goddess of Jade"

There is nothing finer

Dexdale

Exclusively
54 GAUGE
66 GAUGE
15 DENIER

DARK JADE . . . ONE OF TWELVE FASHION-FAVORED COLORS FOR AUTUMN—BY DEXDALE

Important fur
of the year . . .
Alaska Sealskin . . .
exquisitely attuned
to fashion's
romantic revival . . .
the epitome of
quiet elegance,
endearing charm,
and faithful
performance.
Tremendously chic
in BLACK . . .
"SAFARI"* . . .
"MATARA"*

alaska sealskin

FOUKE FUR COMPANY,
St. Louis, Mo., Agents for
the Processing & Sale
of Fur Sealskins for the
United States Gov't,
the Canadian Gov't,
and the Gov't of the
Union of South Africa.

U.S. GOVT ALASKA SEAL SKIN
FOUKE
ST. LOUIS
DRESSING & DYE

*REG. U. S. PAT. OFF.

FUTURAMIC

Architect George Fred Keck built
tomorrow's way of living into this new home
. . . just as tomorrow's *way of driving* is
built into the Futuramic Oldsmobile!

White sidewall tires at extra cost

Look fast . . . you'll catch a glimpse of tomorrow . . . a Futuramic Oldsmobile swinging into action. Watch it as it wings down the road . . . the sleek, low lines blending with the breeze . . . that massive hood ahead of the pack. Then slip behind the wheel of the Futuramic Oldsmobile and let GM Hydra-Matic Drive take over! You'll ride a high tide of power out into the clear . . . without ever touching a clutch or shift! And to climb a hill . . . pass another car . . . or whisk out of danger . . . just step on the accelerator and *Whirlaway!* Once you've known this "thrill of tomorrow," you'll also know why the Futuramic Oldsmobile is making new highway history! (GM Hydra-Matic Drive, with *Whirlaway*, is optional at extra cost with all new Oldsmobile models—The Futuramic "98," Dynamic "60" and "70.")

FUTURAMIC

OLDSMOBILE

Tune in Henry J. Taylor, Mutual Network, Mondays and Fridays

The New

Age of Elegance

in stocking fashions and

colors by Berkshire

Costume by Milgrim, Hat by Florence Reichman
for Frederick & Nelson, Seattle

Gentle echoes of the lavish look
of new fall fabrics translated into
famous Berkshire Nylons in a
rich range of exquisite colorings.

sheer sheer **Berkshire** stockings

for the loveliest legs in the world . . . by the world's largest manufacturer of full-fashioned stockings • © 1948 Berkshire Knitting Mills, Reading, Pa.

New Hair make-up

inspired by

Nature's Shades...

designed to give your hair

shimmering highlights,

glowing colortones...

that last and last.

In 26 head-turning shades,

beautifully, believably yours

...easily, quickly.

Ask at your beauty salon for

this New Kind of hair flattery...

TRESemmé ***OIL SHAMPOO TINT***

Coiffure by Emile of Rockefeller Center

Caution: Use only as directed on label.

Godefroy Mfg. Co.
Saint Louis, Mo.

Danger

. . . NOT FOR THE TIMID!

The danger you love to meet and kindle—
a perfume warmly, persistently beckoning as flame to moth
. . . a daring accentuation of all perfume glamours

PARFUMS CIRO

ALSO: SURRENDER
REFLEXIONS *NEW HORIZONS*

Yours—high fashion to your finger tips in
these Occasion-Designed Hansen Gloves,
fashioned to complement your every costume.
Hansuede double-woven cotton with
fine handsewn touches.
At your favorite glove counter.
Each $3.50.
Hansen
Gloves

PLUCER

Ponemah

weaves your dream fabric

Smooth to the skin . . . heaven to wash . . . wonderful to look at.

A peignoir-nightie ensemble by Chevette . . . exquisitely feminine, with lace dyed to match. In Tenura* crepe of DuPont Cordura rayon. Pink, Blue or Cloud White. Sizes 32 to 36. Gown about $18.95, peignoir about $22.95. At Bonwit Teller, New York, Marshall Field, Chicago, A. Harris, Dallas, J. L. Hudson, Detroit and other fine stores.

McCAMPBELL & COMPANY • FORTY WORTH STREET • NEW YORK • SELLING AGENTS FOR Ponemah MILLS

*REG. U. S. PAT. OFF.

Green Orchid . . . a subtle wisp of enchantment in stockings by shaleen

IT'S THE LASTING BEAUTY OF THEM

SHANNON HOSIERY MILLS, INC., COLUMBUS, GEORGIA

Eisenberg Originals
As distinguished to wear as this
Eisenberg dinner dress—one of
the four exclusive Eisenberg fragrances:
EXCITEMENT—fresh, buoyant.
STARTLING—heady, dramatic.
STIRRING—light, nostalgic.
ENTICING—piquant, provocative.
Create your personalized
fragrance wardrobe in:
Perfume—$10, $5, $2.50
Perfume-Cologne
8 oz., $5; 4 oz., $2.50
Perfume Stick—$1.50
Lipstick—$1.50
At only the finest stores. Prices subject to Federal Tax
EISENBERG & SONS • MERCHANDISE MART • CHICAGO 54 • ILLINOIS

"Lassie Stay Home"
a Royal Robe
In purest all-wool
Royalguard flannel.
AUTHENTIC TARTAN PLAIDS:
Stewart, Farquaharson and Campbell.
Also in luscious plain colors:
Kelly green, Lobster red, purple, wine, navy.
Sizes 10-20. About $19.95
Slightly higher on west coast
ROYAL ROBES, INC.,
16 East 34th Street, New York 16
At these and other fine stores:
Asheville, N. C. ..... Ivey's, Inc.
Baltimore, Md. ..... Stewart & Co., Inc.
Boston, Mass. ..... Chandler & Co.
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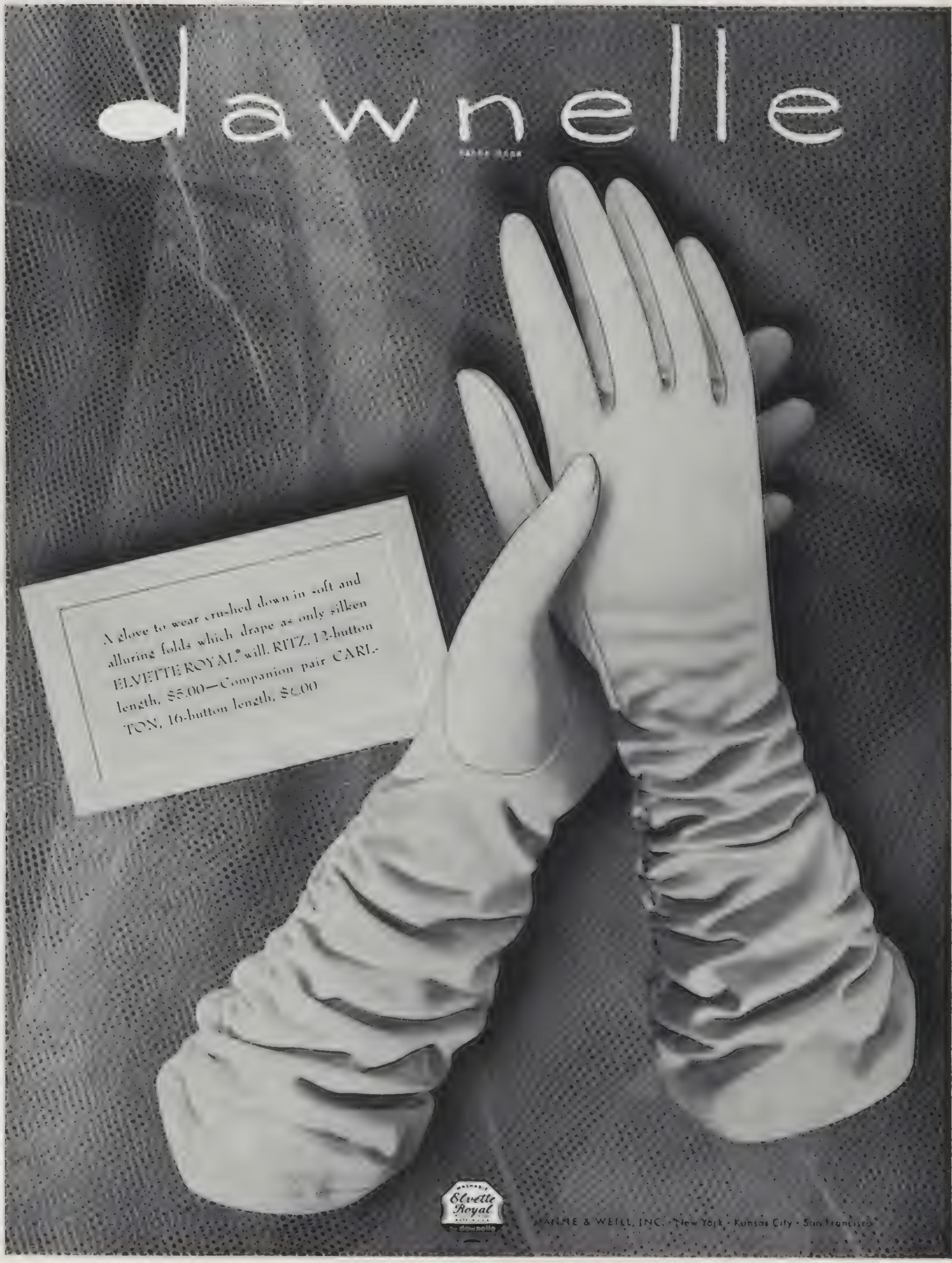
Dayton, Ohio ..... The Elder & Johnston Co.
Denver Colo. ..... The Denver Dry Goods Co.
Fort Wayne, Ind. ..... Wolf & Dessauer Co.
Greenville, S. C. ..... Ivey-Keith Co.
Kansas City, Mo. ..... Emery-Bird-Thayer Co.
Los Angeles, Calif. ..... Broadway Department Store
Louisville, Ky. ..... Stewart Dry Goods Co.
Memphis, Tenn. ..... J. Goldsmith & Sons Co.
Milwaukee, Wisc. ..... Ed. Schuster & Co., Inc.
Minneapolis, Minn. ..... Powers Dry Goods Co.
Ogden, Utah ..... L. R. Samuels Co.
Orlando, Fla. ..... Yowell-Drew-Ivey Co.
St. Louis, Mo. ..... Scruggs-Vandervoort-Barney
Salt Lake City, Utah ..... Auerbach Co.
San Francisco, Calif. ..... Raphael Weill & Co.
Washington, D. C. ..... Lansburgh & Bro.

Dream Walking
in
Celanese* Jersey of Synthetic Yarn

Gown of porcelain-sheer Celanese Jersey . . . with demure puff sleeves, waistline girdled in lace (cunningly elasticized for faithful fit). By Sea Gull, about $9. Abraham & Straus, Brooklyn; Kaufmann's, Pittsburgh; Sage, Allen & Co., Hartford; Livingston Bros. Inc., San Francisco. For other stores write: Celanese Corporation of America, New York 16.

*Reg. U. S. Pat. Off.


dawnelle
A glove to wear crushed down in soft and alluring folds which drape as only silken ELVETTE ROYAL* will. RITZ, 12-button length, $5.00—Companion pair CARLTON, 16-button length, $6.00
Elvette Royal
dawnelle
MARNE & WEILL, INC. · New York · Kansas City · San Francisco

Humming Bird 51
America's most called-for Stockings

GENE FENN

MINK STOLE BY FREDERICA

JEWELS BY VAN CLEEF & ARPELS

RÉMOND HOLLAND deep hued changeable Réfetta—in a dress designed by Raymond Marinelli for the formal season. The intrinsic quality and beauty of Rémond Holland yarn dyed taffetas are now available in a collection of satin novelties and plain weaves.

Rémond Holland 244 Madison Avenue, New York 16, N. Y.

just like Fresh Flowers

EARLY AMERICAN
Friendship's Garden
®

TOILET WATER *with* ATOMIZER . . . 1.50 *plus tax*

SHULTON

Rockefeller Center, New York

Only WALLACE STERLING

is like full-formed sculpture
...lovely from every angle

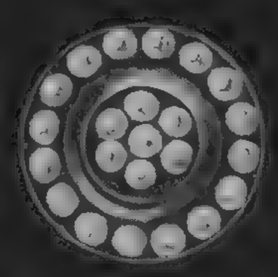
ONLY WALLACE STERLING...LIKE FULL-FORMED SCULPTURE...HAS

"Third Dimension Beauty"

When a sculptor creates a statue he gives it "Third Dimension Beauty"... loveliness not only from the front but from every angle. When William S. Warren created these five Wallace Sterling designs, he gave them the "Third Dimension Beauty" of full-formed sculpture... beauty in front, beauty in profile, beauty in back.

Hold a piece of Wallace Sterling in your hand and turn it slowly around. You'll see that the pattern has beauty from every perspective... the "Third Dimension Beauty" found in no other sterling but Wallace. Before you select your silver, be sure to see Wallace's exquisite "Third Dimension Beauty" designs. Left to right: Grande Baroque, Sir Christopher, Grand Colonial, Stradivari, Rose Point. Six-piece place settings from $27 to $35, according to pattern.

COPYRIGHT 1948 Wallace Silversmiths, Wallingford, Connecticut • *Since 1835* • Wallace Silversmiths, Toronto, Canada



RINGLET

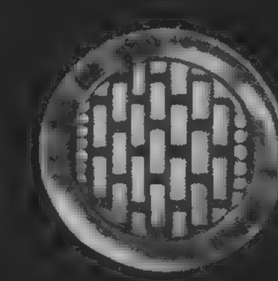
SUIT AND COAT DRESS BY HANNAH TROY • DRESS BY HARSTON

NUGGET

BRILLIANT RETURN OF A FAVORITE

...the coat dress, by day and by night, wonderful foil for important La Mode buttons. See how they set off the economy of line, the richness of fabric: *Ringlet,* rhinestone splendor on crisp faille; *Nugget* of twisted plastic on a classic gray wool; *Tailleur,* tortoise shell plastic and metal, on an honest-to-goodness tweed. Ask for La Mode at your favorite Button Department. B. Blumenthal & Co., Inc., Est. 1877, 1372-82 Broadway, New York 18, N. Y. World's largest assortment of fashion buttons.

La Mode
BUTTONS



TAILLEUR

Pinch-bottle Extraordinary!

Of hand-blown crackled glass with jewel-toned stopper... filled with After-shaving Lotion for your best beau, Eau de Sachet for a deserving gal (like yourself!) or Cologne, the Bendel refresher dear to one and all.

Shaving Lotion, 8-oz., 6.50; 16-oz., 10.50*
Eau de Sachet, 8-oz., 7.50; 16-oz., 12.50*
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...add false braid for evening glamour!
Werner's winter-magic permanent...
via Nestle's newest "Fleetwave"!

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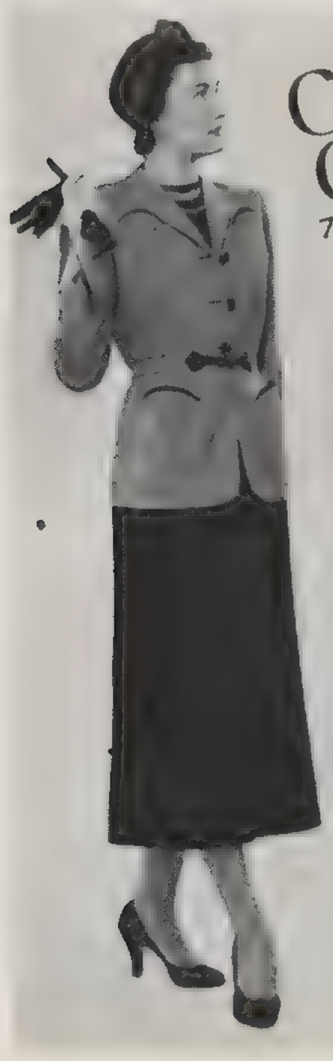
A Sada Sacks original

only at Sada Sacks will you find this *original* ready-to-wear taffeta dinner dress with inserts of marquisette. $210

Sada Sacks

671 MADISON AVE. at 61st ST., N. Y. C.



Casual Clothes inc
744 Madison Ave.
(Near 65th)

Straight and Narrow

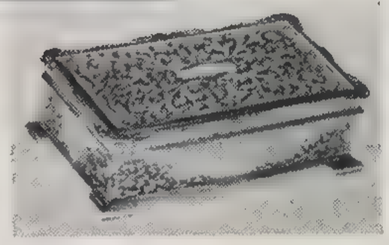
This suit is classic in line... feminine in detail... custom-tailored in our own workroom. It has a checked jacket and dark skirt in shades of green.

Suits from 295.00
Featured 345.00

SILVER-PLATED MUSICAL CIGARETTE BOXES

beautifully finished

exquisitely designed



Lovely, decorative pieces for a lamp table or a cocktail table—lovelier still when the lid is lifted for a cigarette and the Swiss music box plays a gay tune! Heavy silver-plated, carefully detailed. Excellent for table use for after dinner smokers. It's fun, too, to "watch" the music through the plastic window as the mechanism turns and plays. Satisfaction guaranteed or money refunded. Send check or money order, no C.O.D.'s, please.

Above: 4½ ins., holds 1 pack.....ppd. **$8.75**
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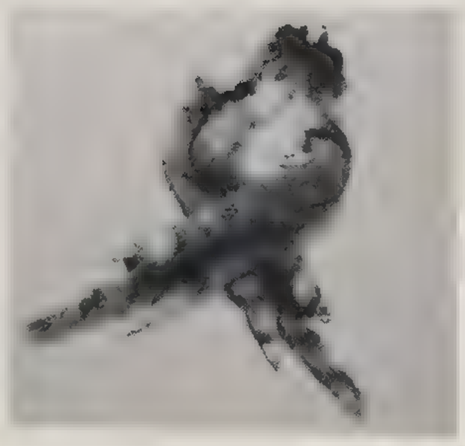
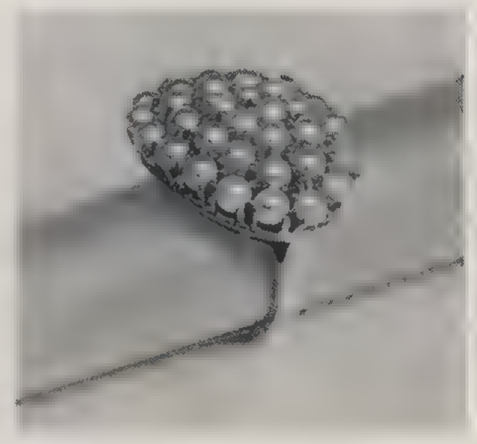
MINK—skins of Royal Kohinoor mutation; scarf to wear handsomely tied as an ascot with an understated suit, a fitted after-five coat. And the price—a small delight—$60, tax inc., postpaid. From Hartenstein Furs, 847 Madison Ave.



PIN-CUSHION RING, a plumb mass of cultured pearls set in 14-K gold. The news: its rising roundness. Added point to note—the small price; $135, tax incl. From Berns Jewelry, 435 Madison Avenue, New York City.



FROM FRANCE, cocktail set to brighten a country tray. Cotton printed with deep-coloured aphorisms, the basic ingredients of eight cocktails. $15, set of eight napkins, and tray cloth. Kargère, 714 Fifth Avenue, N. Y.

Superb French-milled Monogrammed Soaps

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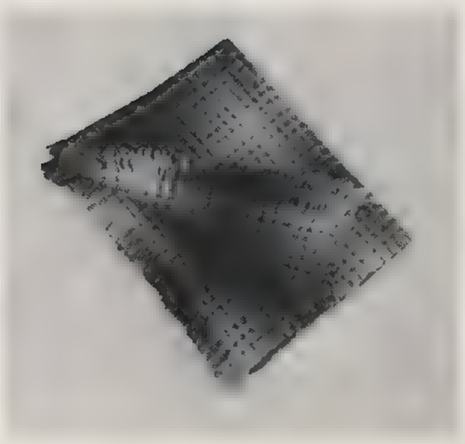

BLANKET which doubles for a country shawl. Made of pure undyed sheep's wool, it shades from white to brown. The size, 36 inches by 54. The price $10 postpaid. To be bought from Carl Duncan, Bronxville, N. Y.

MIEHLMANN

EARRING BOXES of pastel calfskin, lined with velvet. The smaller, $3.75; the larger, $4.75; both postpaid. The colours: pale yellow, beige, pink, blue (or if you wish, bright red or green). Americraft, 903 1st Ave., N.Y.

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COCKTAIL SUITS
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This one in gray silk satin, embroidered in black wool lace! And we have many other models, just arrived from Paris.

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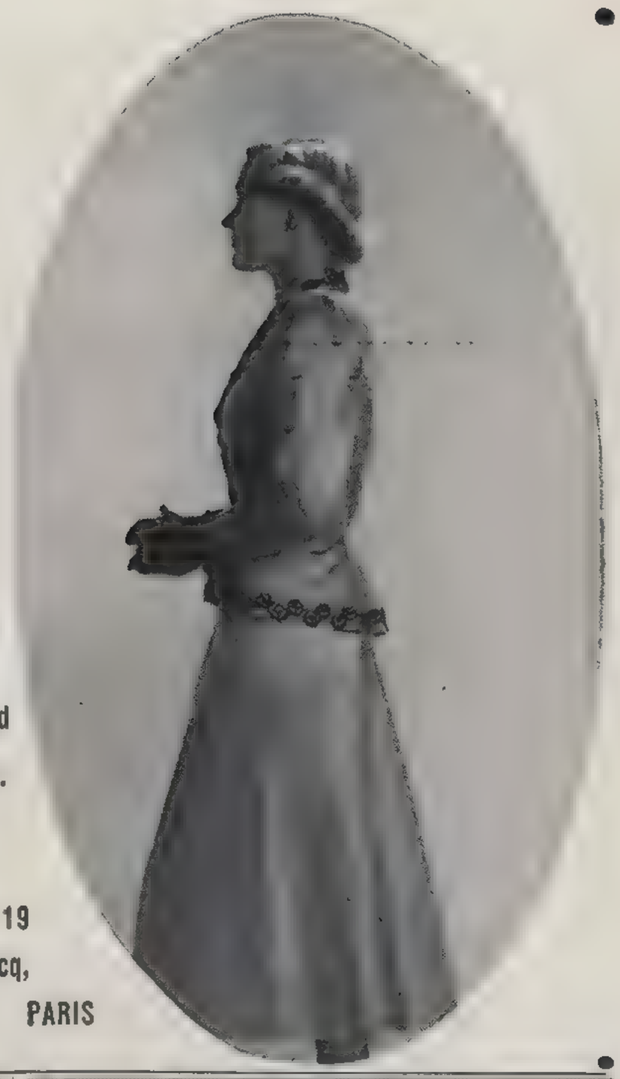

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by Peggy Cock
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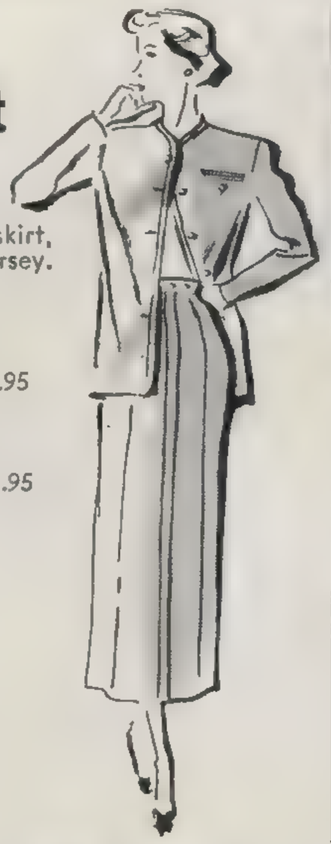

Straight line Jacket with fly-front zippered skirt, in 100% Wool Jersey. Model #368
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Jacket only, $10.95
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Colors:
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Mocha Brown;
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Delight your friends in the horsey set with a gift of this distinctive buff-colored bond letter paper decorated with a beautiful horsehead by the well-known artist C. W. Anderson. Box contains the unusually large quantity of 80 sheets, 7¼ by 10½, and 50 envelopes. Only $3.50 postage prepaid. Your money back if not delighted.

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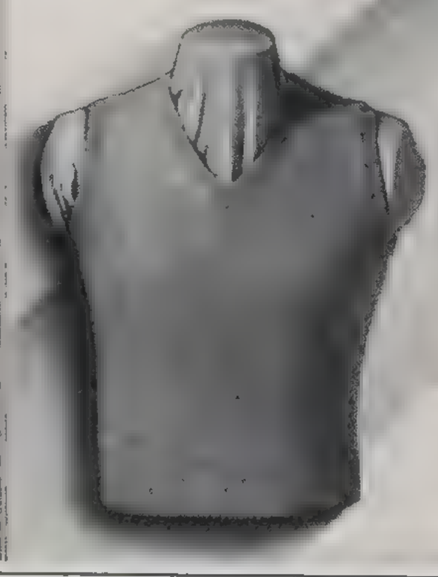
For a Man—
Scotch Pullovers
Of Finest Tibetan Cashmere



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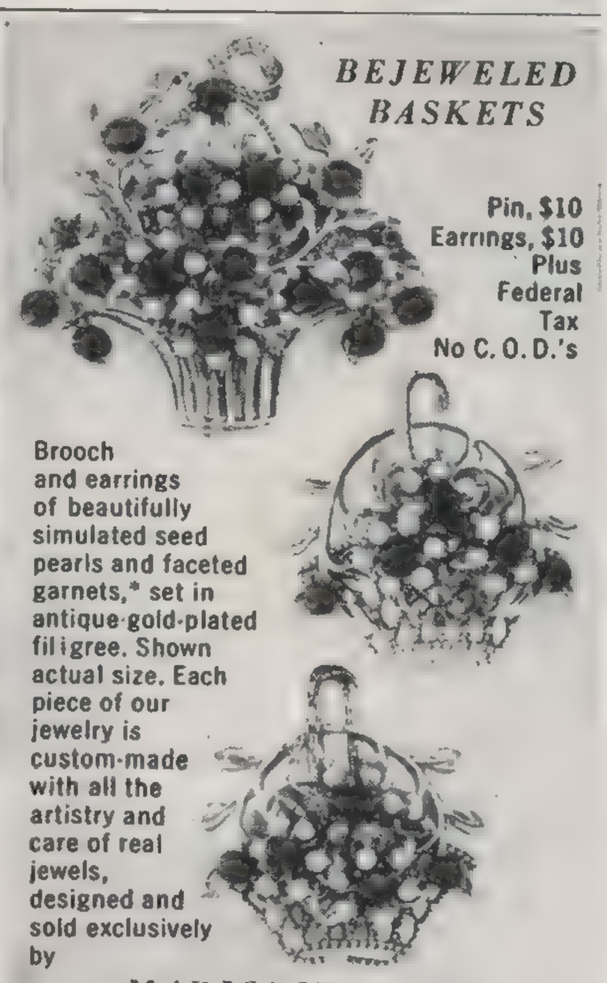

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Earrings, $10
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Brooch and earrings of beautifully simulated seed pearls and faceted garnets,* set in antique-gold-plated filigree. Shown actual size. Each piece of our jewelry is custom-made with all the artistry and care of real jewels, designed and sold exclusively by

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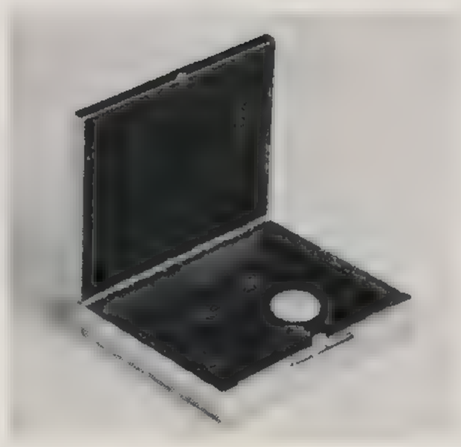

IN A PURSE, a needle and thread can often be very handy. For these, or small jewels, an enamelled box, black, white, or gold, velvet lined. $3.50 postpaid. Del Hagens of Westchester, 1936 Palmer Ave., Larchmont, N. Y.

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Spells YOUR NAME
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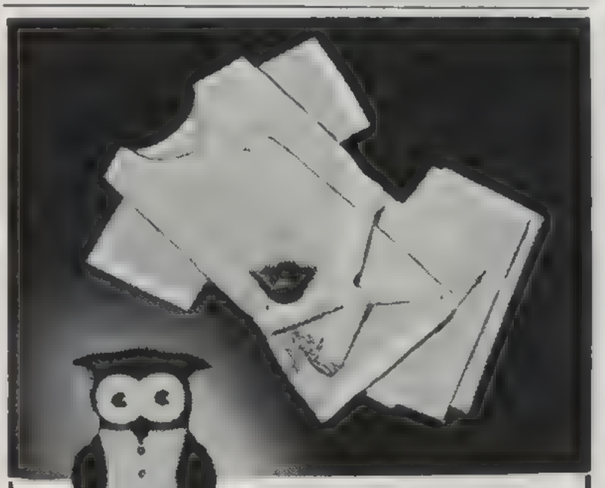

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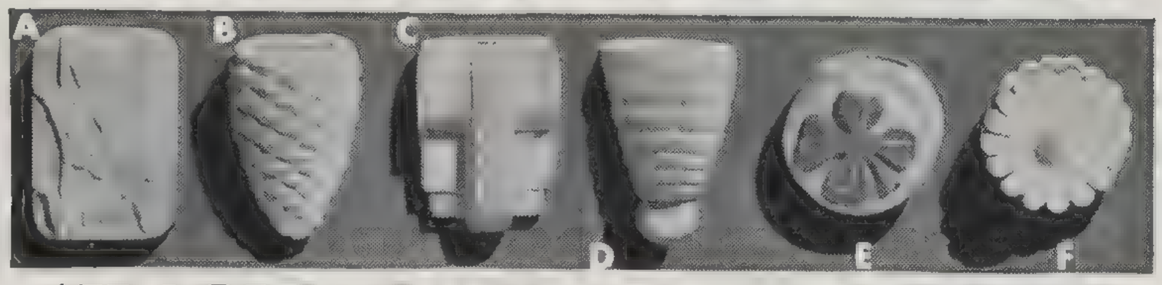

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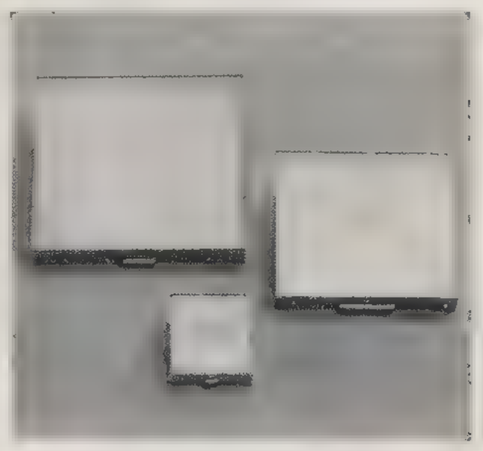

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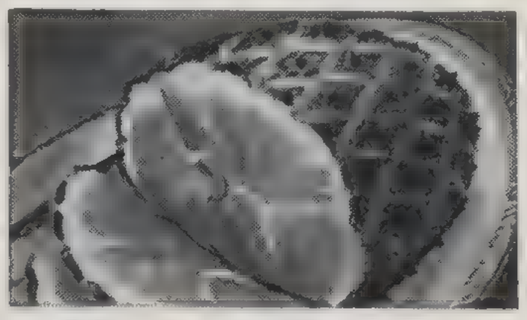

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8-10-12-14-16 lbs. at $1.50 per lb.

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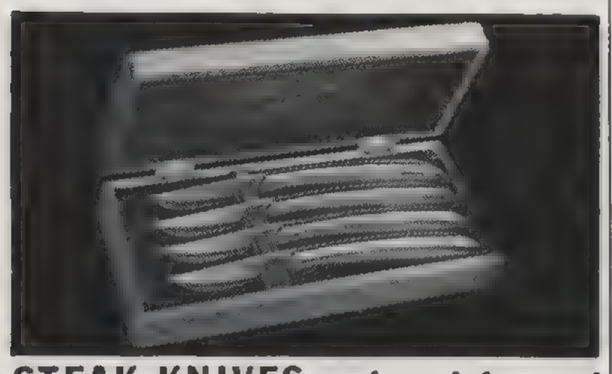

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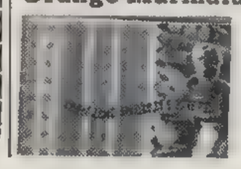

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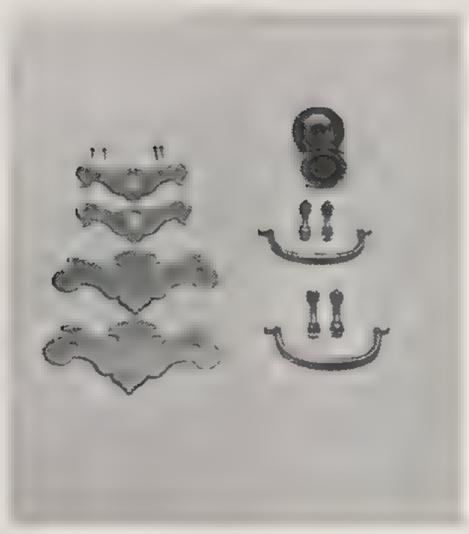

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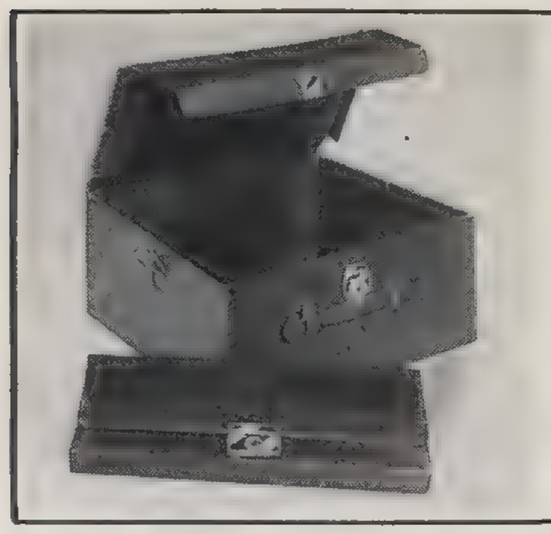

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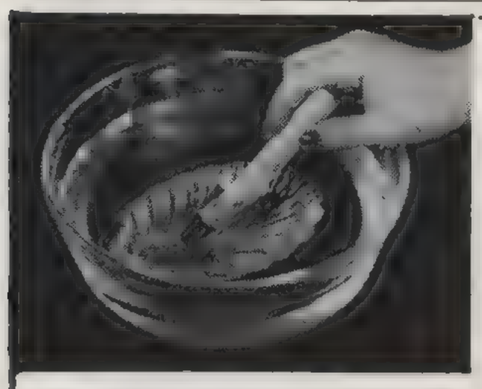

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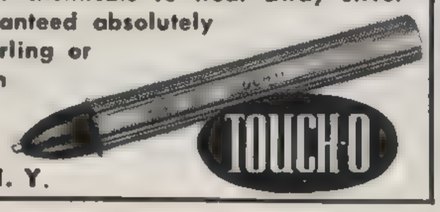

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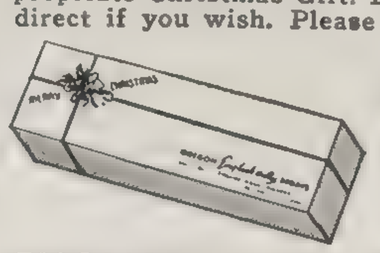

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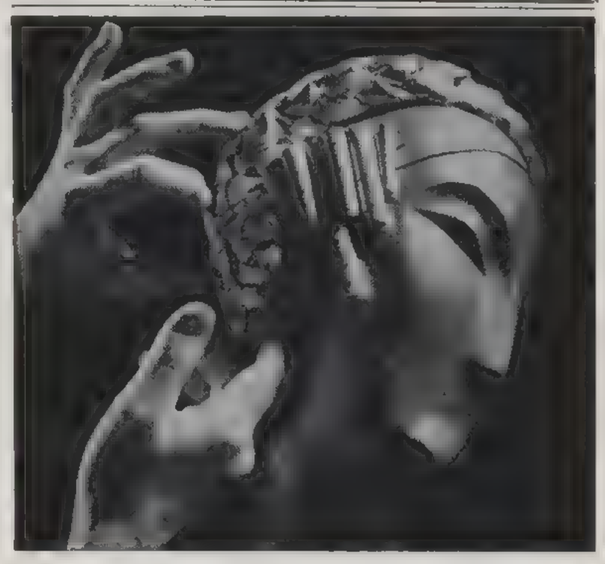

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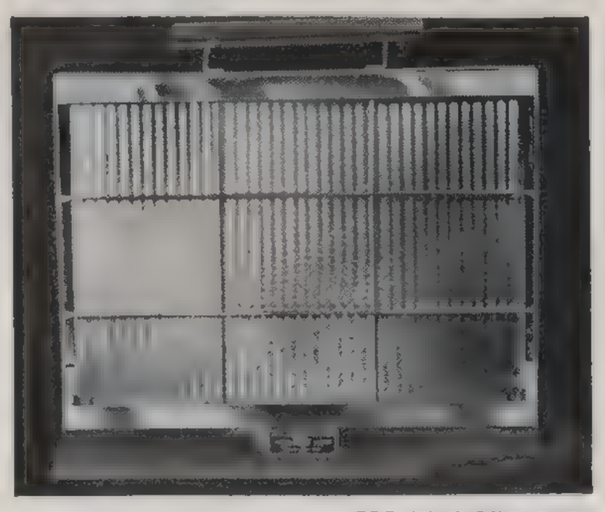

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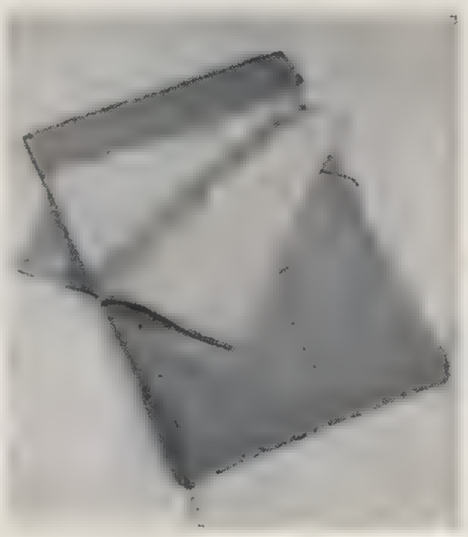

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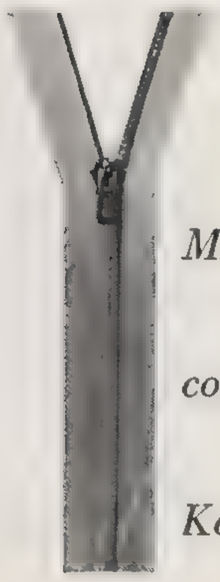

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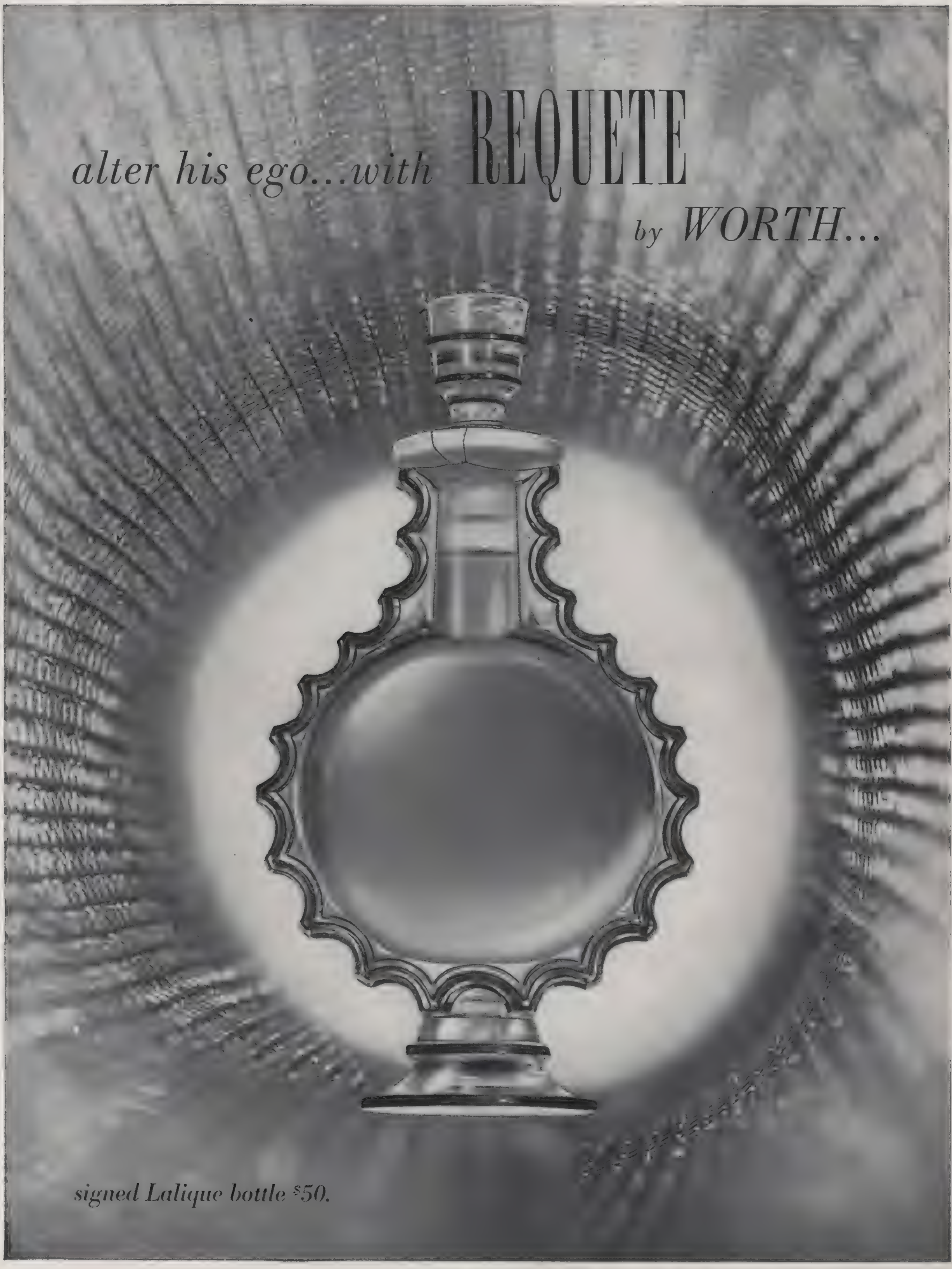
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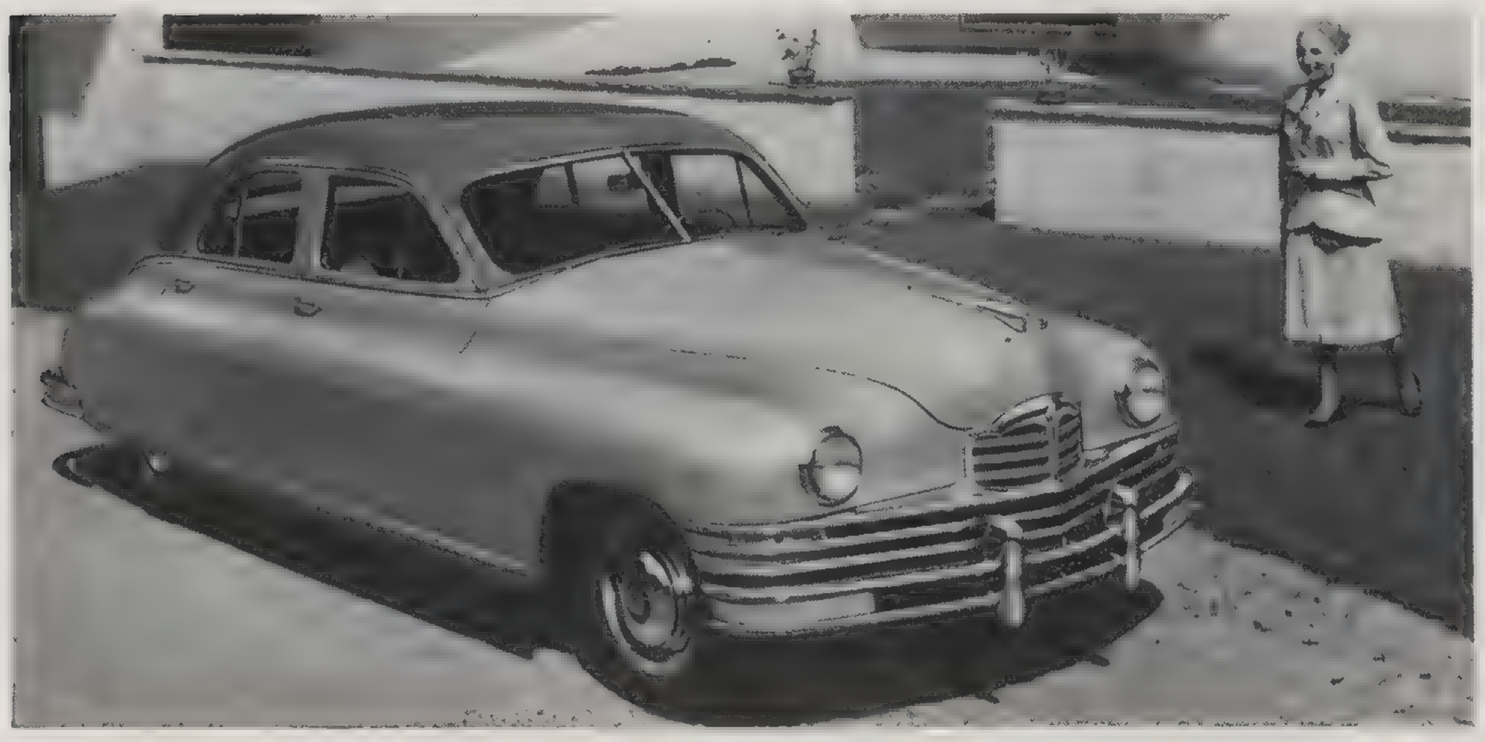

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VOGUE

incorporating Vanity Fair

OCTOBER 15, 1948, CONTENTS

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VOGUE'S EYE VIEW

of beauty by choice

BLUMENFELD

COVER: *Evening beauty provea at a glance, a back-view of head and shoulders; proved by the pose of her head, the shape and sheen of her hair; the texture of her skin; the lovely line of her stole; the harmony of pastels—blond, pale mauve, pale blue. Coiffure by Michel of Helena Rubinstein. Mauve satin ball gown and stole, designed by Mark Mooring, made to order at Bergdorf Goodman. Glacé kid gloves, diamond earrings, also Bergdorf Goodman.*

And it is a question of choice. But just how wide a choice women often fail to realize. Often their idea of beauty is so narrow that they limit themselves to only one possibility. Which is tantamount to thinking that Dickens is the only writer, red the only colour, a suède pump the only shoe. Too many women (too many by the thousands) give up beauty as a possibility. Many a woman resigns because the shape of her nose is not that of her ideal.

If a woman chooses to negate her looks by saying "If I can't have *this*, I don't want any," that is her business. Good looks are a take-it or leave-it proposition; they don't arrive unsolicited. But if a woman deliberately chooses to seek out her own beauty, she will find it a willing ally—one which, unexpectedly, does not deny more important things.

The first step is an outward one. To see more beauty in more people. Once a woman accepts the fact of many kinds of beauty, she begins to see a wider potential in her own mirror and to understand the difference between being a beauty and being a beautiful woman. A more friendly analysis starts (and optimism is becoming in itself). There will be some trial and error, of course. Perhaps she shouldn't sweep back her hair so severely. Perhaps she should chop it off, coil it in a French knot. Rouge? Perhaps. Perhaps not. But as she stops burning wistful incense before that old *un*attainable image (probably an adolescent one at that) she'll realize, almost with a shock of pleasure, certain things: that her present weight plus a guêpière, suits *her* better than a painfully acquired cavernous waistline, and cavernous cheeks to match. That a russet lipstick, a stole, were apparently designed explicitly for her particular kind of looks. She'll stop wearing electric blue (a colour she loves in the abstract) and make hay out of the sudden recollection that whenever-she-wore-grey-she-got-compliments. As the story gets clearer, more acutely autobiographical, certain gestures, grimaces, phrases, will automatically disappear. She will choose a lipstick, a skirt length, a pair of earrings, with a new positiveness.

This issue, you'll find, is largely devoted to beauty. To faces, figures, and hair. To outer embellishment, and a good handful for the mind, too. How beautiful these ideas can make you depends entirely on your choice. And your choice depends on how well you know—or can learn to know—the person you propose to beautify.

BEAUTY

by the day... by the year

A Great Beauty is never a young girl or an older woman. She is always old enough to be thoroughly awake to all her possibilities, yet too young to sleep on her laurels. Her years do not matter; and always, the age factor varies. There are young women who are matronly in their twenties. There are women in their fifties, courted and flattered because of their very good looks. To some women, serenity comes because of achievement, or position, or a life padded with simple good luck. But to most females, fulfillment comes from the certain knowledge of the power to attract by beauty. Or the effect of beauty. . . . No woman becomes or stays beautiful by neglecting herself, or being careless about herself. Being beautiful takes time, thought, and a sure instinct of what proves, what disproves. As for *time*, we give you on the next four pages an idea of how much. Of how ultimately much. These pages show all the hours a woman *could* spend to perfect her looks. But, perfection is always boring, and perfectionists can be boring, too. . . . As for *thought*, a beauty régime takes planning. But always, if a woman does plan, there are creams for her kind of skin, make-up for her best complexion, colours to match her—and her wardrobe. And a beauty routine is like any other; if planned right in the beginning, it becomes not a chore, but a habit. . . . As for *a sure instinct*, there is no point in the newest shade of lipstick, the latest coiffure—even the littlest waistline—unless a woman knows how to use them in the life she is leading, or how to use them to make possible a life she would *like* to be leading.

The day of a beauty begins *left*

. . . even before she awakes. Her complexion has been protected through the night with a thin film of rich cream. Before she slept, she bound her short hair with pastel chiffon, to protect her coiffure. She has already a head start on her beauty routine which follows on the next pages. (Utica's Beauticale sheets with pastel scallops: from Altman. The smocked, silk gown designed by Odette Barsa: Altman; Carson Pirie Scott.)

FRANCES MCLAUGHLIN

1. LOW-CALORIE BREAKFAST

2. EXERCISES FOR THE TORSO

3. THE ALL-OVER SMOOTH COMPLEXION

4. MAKE-UP TO LAST ALL DAY

5. EYES SPARKLE WITH ADDED COLOUR

6. A GOOD FIGURE IS FLATTERED

7. MASQUE AND EYE-PADS

8. NIGHTLY CLEANSING AND MASSAGE

Beauty by the day

A DAILY BEAUTY ROUTINE can become a pleasant habit, will take less time than you might suppose, *and* keeps good looks looking best.

1. A LOW-CALORIE BREAKFAST is a wise choice for a woman who wants to keep her figure slim. In a busy life, it is harder to plan for diet-wise luncheons, dinners. But breakfast is the big chance for a little menu: fruit, black coffee, dry toast.

2. EXERCISES FOR THE TORSO help to keep the waist taut, the diaphragm small, the abdomen flat. One of the best: Ann Delafield's "figure 8." Lie on the floor, keep shoulders pinned down; raise knees. Then let both bent legs fall to the left, pull them along the floor and up over the chest. Let legs fall to the right. And repeat.

3. THE ALL-OVER SMOOTH COMPLEXION can be a reality if a rich lotion is used after the morning bath.

4. A MAKE-UP TO LAST ALL DAY depends, first, on using a make-up foundation, and powdering heavily over it. Brush off the excess powder with cotton, or a down puff. To make lipstick last: outline the lips with a brush (or thin lipstick), fill in the mouth, then blot with tissue. Then repeat the filling-in and the blotting. *Or:* try one of the new lip-colour fixatives, which go under or over.

5. EYES SPARKLE WITH ADDED COLOUR, if a tinted, off-black mascara defines the lashes, if a touch of eye shadow is used on the lids, if pale brows are outlined with an eyebrow pencil.

6. A GOOD FIGURE IS FLATTERED by a good foundation—but a bad figure is hard to disguise. Give the foundation a foundation, with diet, exercise.

7. A MASQUE AND EYE-PADS, with a brief rest, will help to smooth the complexion, erase fatigue from the eyes—at the end of a day, before a gala evening. Only use a masque twice a week—rich cream other days.

8. NIGHTLY CLEANSING AND MASSAGE are beauty musts. Cleanse twice with cream, finish with lotion (or use soap occasionally if the skin is oily). Use rich cream and both hands to massage the chest, throat, and face.

FRANCES MCLAUGHLIN

Minute... for beauty

The big plus of the new short cuts is that the hair can so easily be kept at a shining pitch of health. If the hair has been well-set to begin with, it can take any amount of stimulating buffeting from a brush, a proper amount of scalp and hair lotions. And, any minute of the day, it requires *only* a minute to brush short locks into a neat coif.

FRANCES MCLAUGHLIN

Hour... for beauty

Massage should be made-to-order—tailored to the client's need. Its purposes are varied. It could be only stimulation to sluggish circulation. Sometimes its use is to put back elasticity into nerve-tightened muscles—or muscles too long shy of physical exercise. Most often it is recommended as an accessory to a diet, to keep the flesh and skin toned.

Beauty by the year

A YEARLY BEAUTY ROUTINE is the solid foundation of daily beauty grooming. Much of it has to be professional; some of the techniques can be learned and duplicated at home.

1. A WEEKLY SETTING keeps well-shaped short hair at its close-capped best. Brief coiffures are improved by brushing, scalp and hair lotions.

2. A WEEKLY MANICURE can show more than superficial prettiness of polish. Good manicuring often keeps nails from splitting, helps them grow. As polishes pale, white tips are worn more, and nails have a pointed shape.

3. A WEEKLY FACIAL keeps the complexion cleansed and lubricated; at its luminous best. Accurate massage will help to stall off fine lines, and help to keep the face taut as to muscle, but relaxed in expression (physicians often recommend face treatments to patients who find it difficult to rest). If it is impossible to make regular visits to a salon, the routine and products can be studied in a few appointments, and can be repeated at home.

4. A MONTHLY RE-TOUCHING is penciled in on more and more calendars. For often, now, women have found flattery in the changing of the hair colour (even when it *isn't* grey).

5. A MONTHLY HAIR-CUT and re-shaping keeps short hair short—and capped, at its easiest to manage.

6. A MONTHLY PEDICURE should follow a strong foot-massage, and a de-fuzzing of the legs with warm wax.

7. THE TWICE-YEARLY CHECK-UP often proves that medical health-advice pays dividends in added beauty.

8. THE TWICE-YEARLY DIET. Every spring and fall there is a spate of dieting by beauty-conscious women. It lasts for a week or two, loses the *extra* pounds, teaches them how not to gain them back. Reducing diets vary like people, but most agree on: much meat, fruit, vegetables; no fats; very little starch or sugar.

Hairdressing and manicure: photographed at the Michel of Helena Rubinstein Salon. Facial, pedicure, and body-massage (*opposite*) photographed at Elizabeth Arden Salon. Write for Vogue's calorie booklet.

1. WEEKLY SETTING

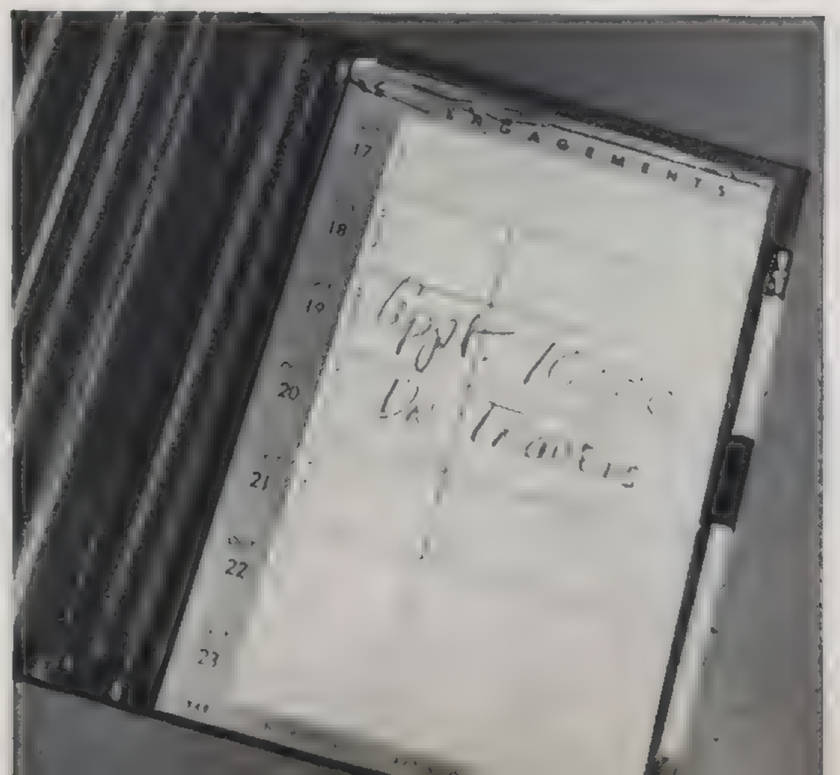
2. WEEKLY MANICURE

3. WEEKLY FACIAL

4. MONTHLY RE-TOUCHING

5. MONTHLY HAIR-CUT
7. TWICE-YEARLY CHECK-UP

6. MONTHLY PEDICURE
8. TWICE-YEARLY DIET



BEAUTY... FOR AGES

THE insurance companies proudly produce statistics of the ever-lengthening life span of Modern Woman. And M.W. is apt to feel rather more eerie than happy with the pronouncement. Should you live so long—say eighty or ninety birthdays—is the insurance company coming along with some sort of time capsule guaranteed to keep you looking so pretty it was worth it? No—the insurance companies are busy totting up their graph results, and Modern Woman (just like Primitive Woman, and, for all we know, Woman-of-the-Future) is left to her own devices about looking as beautiful as is possible. For most women know that the best time in their lives is when they are powerfully attractive to a Man (or even better, Men). The second best time is when they are still attractive to People. They know, too, that both these periods are aided and abetted by being, or appearing to be, beautiful. And they know that a long life is only worth it if these periods can be stretched to reach, quite piggishly, the whole distance between the cradle and the grave.

Women who are still beautiful long after youth bows out and artifice steps in are women who are fortunate not to have the fears that are sometimes inherited with added years. They don't expect ill health (modern medicine believes they have less and less reason to do so, in any case). They don't admit the possibility of tight bones and stiff muscles (they know, quite reasonably, that an exercised body stays supple indefinitely). They are not afraid to act impulsively, perhaps even foolishly (knowing that the lucky young are often so very foolish). They do not spare themselves, for they might miss meeting someone new, hearing something witty, learning that the emotions can still be stirred, by anger, or love, or pity. They are, too, still attracting latter-day romance, the women who pay less attention to what men *say*, than to how men act towards them. They are wary of the man who says, "I don't like you to use mascara" (or nail polish, or change the colour of your hair). He is probably quite sincere in liking a woman to be the unadorned beauty she was as a young girl. So sincere, in fact, that in keeping his ideal *ideal*, he must often find a kind of compensation in others who use every wile in the beauty business since they aren't particularly interested in his ideas about cosmetics.

It is, perhaps, a sign of humility (the psychiatrists might even say insecurity) to plan and plot and strive over one's good looks. But isn't it rather overweening to think that one's character is so noble?—one's mere presence so stimulating?—one's head so full of brains?—that one can get along without beauty—the basic attraction of most women for most men, at any age.

Beautiful mother, beautiful daughter

Opposite page: Mrs. Dan Platt Caulkins and her daughter, Miss Wendy Burden, are a double-image of a warm pretty glow—of brunette-and-peaches colouring, of imagination and vivacity. They live in Bedford Village in the summer, in New York in the winter. Miss Burden, who has come by a good share of her mother's admired wit and spirit, is studying singing and acting, hopes in the future to make a career in the theatre.

HORST

MRS. DAN PLATT CAULKINS (RIGHT) AND HER DAUGHTER, MISS WENDY BURDEN

Clear pink or claret-mauve

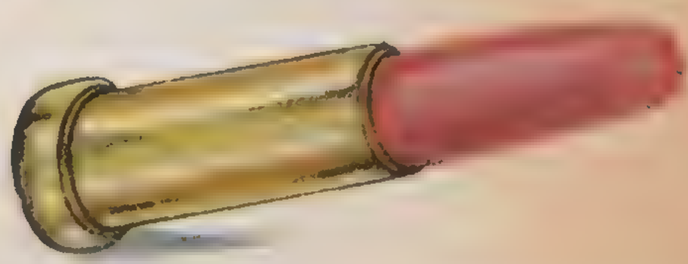
This season, lipstick colours are split right down the middle of red—and veer off sharply in two directions. There is, on the one hand (and face), either a clear pink or a new sharp claret-mauve.

A soft blue eye shadow behind the lashes

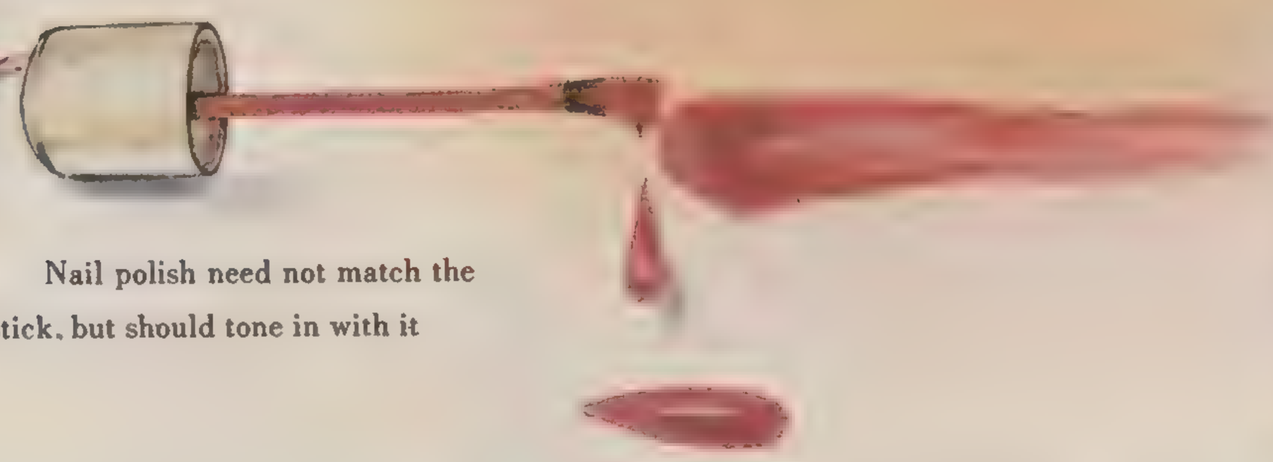
With pink-to-mauve lipstick frame and shadow the eyes with tones of blue

Blue mascara is gentler than black

Blush-pink rouge under pink or peach face powder



Lipstick: clear pink or claret-mauve



Nail polish need not match the lipstick, but should tone in with it

Coral or russet

On the other, a coral, or a new russet. But a lipstick can be a lonely spot (even a lost cause) unless it is keyed to other make-up and the costume colour. Like this:

Green or bluish-green eye shadow

Frame and shadow the eyes with greyed green: to complement coral or russet lipstick

A mossy-green mascara

A light coral rouge goes under a face powder that has a beige or tan cast to it.

Lips: coral or russet

Nail lacquers with an orange flavour are news

BALKIN

MRS. JOHN PELL

COUNTESS CARL ADAM MOLTKE
parts her mahogany-coloured hair low
at one side, draws it back in a close cap,
brushes the ends into a smooth, small whirl.
Her coiffure, by Paschkes.

They've found a short cut

In little more than two years' time, the fashion for short-cut hair has grown from cult-size to a national habit; from a drastic step which a few women took (almost emotionally) to a calmly-accepted must for today's fashions. And women of all ages are finding that what hairdressers have always insisted was true—*is* true: that there is great range of line possible to short coiffures; and that there is at least one short cut becoming to each head, one best short coiffure per capita. On these pages, we show the coiffures of eight women who have made this discovery (no two discoveries are quite alike, you will notice). Several are sleek; several, fluffy; several, framed close to the head and drawn, in a gentle way, close to the cheeks. Each coiffure has proved to its wearer that a short cut is *the* short cut toward making almost any hat, any costume, more becoming.

RAWLINGS

MRS. PHILIP ISLES
wears her hair in a deceptively short, purely sculptured line.
Flat little dips are drawn forward toward her pretty face;
the ends are crossed at the back. By Roger Vergnes.

Opposite: Mrs. John Pell has, without doubt, one of the most beautiful complexions this side of Galway—pure silk satin, pearly pink. Her grown daughter repeats, nearly verbatim, her mother's beauty. Mrs. Pell parts her soft short hair in the centre, draws it loosely back, and lets it fold forward, achieving that enviable improbability—the orderly cloud. The centre parting (not everybody's line) and the mere shading of curls behind her ears make an ideal setting for her heart-shaped face, her smooth brow, her serenity of feature.

Short cuts *continued*

MISS LILLY DACHÉ,
one of the first to wear
short-cut hair again;
one of the first fashion designers
to see its beauty as a part
of fashion's present beauty.
Her coiffure: the famed "cap"
of Michel of Helena Rubinstein.

MRS. PHILIP HARDER
is young enough to have been wearing, a season ago, her hair
in a long, shining mane. Today, she wears her hair just as she always has—
with this little difference: it is inches shorter. Coiffure, Charles Bock.

Opposite: Two sisters who have been the most-photographed beauties
of the decade—both, as fashion models. Miss Anita Colby, *at left*,
is now a film executive (as beautiful as any of the stars in her domain).
She has worn her hair short for two years, is largely responsible
for the acceptance of short hair as an on-film fashion in Hollywood.
Her coiffure: by Charles of the Ritz. Her black fox stole: Jaeckel.
Mrs. Robert Riordan, *at right*, the former Francine Counihan,
is still a model in New York, and is the mother of two children.
She wears a black taffeta evening dress enfolded in blue satin—by Rudolph
at Jay Thorpe; Hudson's. Aris gloves, Altman. All jewels: Harry Winston.

MRS. JOHN WHITNEY
is photographed, at left, in one of her *several* short coiffures.
Here, a fringe of bang; which is often brushed into a soft crescent
at one side of her brow. Coiffure: Michel of Helena Rubinstein

RAWLINGS

SISTER BEAUTIES—MISS ANITA COLBY; MRS. ROBERT RIORDAN

Full-length, with a hat—soft billowing lines, curved once by silhouette, once by the play of texture. Here, the bodice and front panel of black rayon velvet. The side-wide panels of sooty-black rayon taffeta. By Ben Gam. About $200. Henri Bendel; Neiman-Marcus; I. Magnin. Completing as a period, the tiny mediæval skull cap, the triangular stole, the candelabra earrings.

HORST

Ankle-length profile dress—newest silhouette for evening, and enormously effective on a good figure (which is what it takes to wear it); black silk surah. made almost entirely of back-jutting triangles. By Nettie Rosenstein. $175. Bonwit Teller; Garfinckel's; Seidenbach's; I. Magnin. Finished with suède gloves, by André David, $16; satin opera pumps, $13; Bonwit Teller.

Paris dressed for great evenings

The gowns on these pages, two of the most beautiful in the Paris collections, photographed against the formal beauty of the Grand Trianon gardens at Versailles. *Below:* Dior's big satin dress, pearl-grey, stately, the extraordinary décolletage drapery slanted high above one shoulder, baring the other one, and balanced by the bow at the side-back; the skirt a sweeping fullness of doubly inverted pleats. *Opposite page:* The fragile, young ball gown, sleeved; designed by Marcelle Chaumont in white tulle combined with lace; the bodice, the handkerchief points at the skirt-top, twinkling with tiny brilliants, like fireflies flashing against white mist.

COFFIN

THE MAGICAL LADY GREGORY

She had an inexhaustible supply of legends, loved matchmaking, and "had been wise all her life long"

BY ANNE FREMANTLE

LADY GREGORY was, to a child, infinitely alarming. Exquisitely neat, almost prim, with straight Quaker grey hair laid flat either side of a parting, she wore always black relieved only by white lace jaboting about her head or neck. When bidden to call her, although no relative, "Aunt Augusta," I complied eagerly; it was so obviously her name. She came first to stay with us in Sussex during the "troubles," as the Irish Rebellion was generally called. She came accompanied by Mr. W. B. Yeats, and, indeed, until I was quite grown up, I could not imagine them separate. He was, I thought, the very perfect pattern of a poet: exquisitely dressed, tall, pale, bony, and beaky, with a polished and clearly visible shape to his skull. Altogether, far more like Poe's *Raven* than like the "great umbrella forgotten by some picnic party," which is how George Moore, the novelist, saw him. (But then, George Moore, as the mystic Æ had told him, loved his friends as the porcupine does, by rubbing against them.)

Aunt Augusta was very kind to me, and listened gravely to my attempts at verse. She gave me an enchanting fairy-tale play of hers, *The Golden Apple*, written in the Kiltartan dialect. This she had learnt by hearkening to the cottars in Galway, going from cabin to cabin. Later, she sent me her *Kiltartan Molière* and *The Rising of the Moon*, and I grew up to admire greatly her *Gaol Gate* and *Workhouse Ward*. Together we walked around our small lake, whose muddy waters were then dyed yellow and mauve from the blossoming azalea and rhododendron reflected in them, and she told me of her great lake at Coole, and of the wild swans upon it—thirty-six of them, all hatched from one pair of tame ones, that had acquired the power of flight. As we sauntered on pine-needle carpeted moss, we could hear the great guns booming from across the Channel in France. Lady Gregory had just lost her only son, a flier in Italy; my only brother had just entered the RAF from Eton, and had been shot down over Holland.

She seemed to me a magical being: old, unbeautiful, she held the greatest poet of his age in thrall—and in such happy thrall; was ministering angel to him, and gentle guardian. The war over, my parents went to Coole, Lady Gregory's Irish home in Galway, from which Mother brought me back a white swan's feather, and a strange heart-shaped stone she had found in Inchy, the wicked wood where everyone gets lost, though from outside it looks the meekest and littlest and least tangled of the seven hazel coverts that are called the Seven Woods of Coole.

My first summer holiday from Oxford, a prize essay was set by my college on the plays of J. M. Synge. Mother suggested I get from Lady Gregory her memories of "that enquiring man, John Synge, who dying chose the living world for text," as Yeats wrote of him; and when Aunt Augusta wrote me a charming letter asking me to come to her for August, off I went to Gort.

The sunny, Spanish-looking little town was set in grey, stony country: I had imagined it would be green, but the low walls were made of stones taken from the fields, and so few seemed taken, so many remained. Aunt Augusta had sent to meet me an old black Ford that smelled deliciously of horse: the chauffeur wore knee breeches, like a groom, and I remembered that Sir William, Aunt Augusta's husband, had, in his day, been Master of the Galway Blaziers, and that Lady Gregory's daughter-in-law, after Robert's death, had married Captain Gough, who owned Lough Cutra, the estate that marched with Coole, and he was the present Master of Fox Hounds.

The lake was not visible from the drive, and the house, made over when Sir William returned from his civil service duties in the mid-nineteenth century, was more comfortable than beautiful. It was, indeed, an astonishingly livable house, agreeable, civilized; a house where one could not imagine violence, anguish, passion, or, indeed, to quote the "dear Queen" (Victoria), any "conduct unbecoming in a gentlewoman." Yet, as I came in and stood at the foot of the gentle, pleasantly carpeted stairs, I recalled that it was here Lady Gregory had stood alone one night, with the men who had shot her nephew, shouting at her to open, hammering on the door, and she shivering inside, the full moonlight finding her out, though *(Continued on page 151)*

PARIS SHIRT, SKIRT, AND CAPE

Opposite: Departing from his usual continuity of stiffened line, Dior composes an evening portrait of three separate parts: an elbow-sleeved shirt of black velvet, slit low; over it, a flared, stiffened cape of red velvet; the skirt, red as the cape but different in tone because it is of faille. Possible fourth, an evening hat; here, velvet, lace-looped.

Eric Pape 48

PARIS DRESSED TO THE NINES FOR FIVE O'CLOCK ON; FOR EIGHT AND AFTER

FLARED SHELF JACKET and skirt by Dior, *above*, in satin woven with bright little roses and leaves; the strapless bodice and important big hat, black velvet. At Bonwit Teller; I. Magnin; Woodward & Lothrop; Eaton's, Canada. MERMAID SKIRTS. *First right, opposite:* Jacques Fath tops a sinuous velvet skirt with a satin bodice, squared and slit, pearl-bead-embroidered; attaches a trailing satin stole; adds a feathered evening cloche of stitched net. *Far right:* Balmain designs a close-clinging mermaid dress in brown velvet, the strapless bodice topped by a bias fold and big, jutting bow of beige satin, the skirt curved up in front, flipping out below the knee in back—his new line.

Eric

PRINCESS ALESSANDRO RUSPOLI,

beautiful young wife of Prince Alessandro Ruspoli of Rome;
photographed by Coffin in Capri.

PEOPLE ARE TALKING ABOUT...

IN ROME PEOPLE ARE TALKING ABOUT . . . The prolonged agony of the East-West crisis . . . Trieste . . . the colonies. . . . The population increase in already overcrowded Italy of some 430,000 people since the war. . . . The two best-selling books: the latest and most controversial of *The Ciano Diaries*—as yet unpublished in the U.S., and a novel on postwar youth, *The Sky Is Red,* by Giuseppe Berto. . . . Toscanini, and how audiences acted as though they were in church wherever he conducted; his protégée, Herva Nelli, singing *Aïda* to packed audiences at La Scala in Milan just as Verdi's opera was about to be dropped from the repertoire. . . . The sidewalk bistros, Gallesi and Trattoria Ignazio.

PEOPLE ARE TALKING ABOUT . . . The big art show planned by Alfred Barr, junior, and James T. Soby for New York's Museum of Modern Art next year; it will have the sculpture of Giacomo Manzù and Marino Marini, paintings by Giorgio Morandi, Renato Guttuso, and Giuseppe Santomaso, among others. . . . Italian movie director Castellani, who interviewed 15,000 street boys in order to cast *Under Roman Sun;* used no professionals, just people, angry and acting themselves; whether De Sica's latest film, *Thief of Bicycles,* will be as good as *Shoe Shine;* the extreme beauty of Visconti's prize-winning picture *The Earth Trembles;* and Rossellini's *Germany, Year Zero,* considered by many his greatest. . . . The influx of film stars and producers; Tyrone Power and Orson Welles making the picture version of *The Prince of Foxes,* Myrna Loy working on *Dangerous Age,* and Peter Ustinov directing *Private Angelo.* . . . The delight Europeans take in Italy's butter, white bread, milk, and taxis.

IN PARIS PEOPLE ARE TALKING ABOUT . . . Paris as a listening post, a world junction rather than a destination. . . . The persistence of the curious, mostly children, who swarm in the wake of United Nations delegates to the General Assembly, attracted as much by the contrast of nationalist dress as by the pull of name power. . . . The growing tension of local politics; again a rash of strikes, again police guards on duty at the Elysée Palace. . . . The new law which will endorse a rise in rent. . . . The rising cost of everything including bread, and with meat so high that the average Frenchman is lucky to afford it once a week. . . . Mass hoarding and shortage of cigarettes. Queues—for the first time in two years—stretching out of tobacco shops. . . . A belated admiration for former Premier Robert Schuman, now referred to with affection as "Honest Robert."

PEOPLE ARE TALKING ABOUT . . . The drama of the Louvre's enduring beauty, restated almost in another dimension now that it is illuminated twice a week—the first time since the war. . . . The crush at the Sorbonne, with more American students than ever before. At night, they forsake the Deux Magots for the Café Floré—from which most Existentialists have vanished, only enough left to bait student interest. . . . The sell-out success of two foreign films: the British *Odd Man Out* and the Hollywood *Ox Bow Incident.* . . . Lunching at Yvonne et André and the Méditerranée.

PEOPLE ARE TALKING ABOUT . . . Noel Coward playing in French as the star of *Present Laughter,* its title translated to *Joyeux chagrin.* . . . The crashing success of Margot Fonteyn, delectable ballerina with the London Sadler Wells ballet company. . . . A plethora of unimportant revivals, the lagging theatre. . . . The first big party of the season, given by Mistinguett. Aware of her frugality, guests arrived as usual carrying bread, sausages, and cakes, only to find a fantastic buffet table set, blazing chandeliers. . . . The new Sartre movie, *Les jeux sont faits,* filmed by Jean Delannoy from an unproduced play, its theme psychological. . . . The untimely cold, the utter fatigue on all levels. . . . The tall, tense question mark—General de Gaulle.

CLOTURE
ANDELLE

New standbys for the country

As far as fashion goes, "the country" has become an international place. There is only one, it seems, and only one flavour. On these four pages, we show country clothes designed in Paris, in London, in America—all meant for the country of almost any country, and all, happily, sold in America. Each is proposed for the lifetime-possibilities that good beyond-town clothes must have: line with never a fleeting thought; fabric woven for the years; details conscientiously restrained. *Above*, rising fashion: the wedged, high-tied little boot. Here in reversed calfskin, sandstone colour. By Mackey. $15; J. & J. Slater. *Right:* Scenic suit of green and white woollen Cerey' plaid, with knee-to-hem inverted pleat, back belt. A suit to wear travelling with more citified accessories; country-set with these: white cotton string gloves; ribbed, knitted, white wool stockings; reversed calf Oxfords; natural cowhide bag on a brass chain; white-rimmed sun spectacles. Suit by Izod of London, $80; Jay Thorpe; Wm. H. Block; Himelhoch's. Stockings, $3; Wear-Right gloves, $2; Bloomingdale's. Oxfords, $27; Frank Brothers. Bag, $85 plus tax; Phelps. Spectacles, $15; Lugene.

Via-Paris coat, *opposite*, designed in Paris for an American maker, in American fabric sent over for this purpose. The designer, Jacques Griffe; maker, Swansdown; fabric, Juilliard woollen; result, excellent. The jutting collar, plus your taffeta scarf, give a new, soft look to the full-flowing lines of the coat. Shown with it, a crisp, octagonal-brimmed hat by Legroux. Coat, $115, at Altman; Hutzler's; Titche-Goettinger; Gimbels, Phila. (P.S. Swansdown calls this their "Life with Mother" coat.)

BALKIN

COFFIN

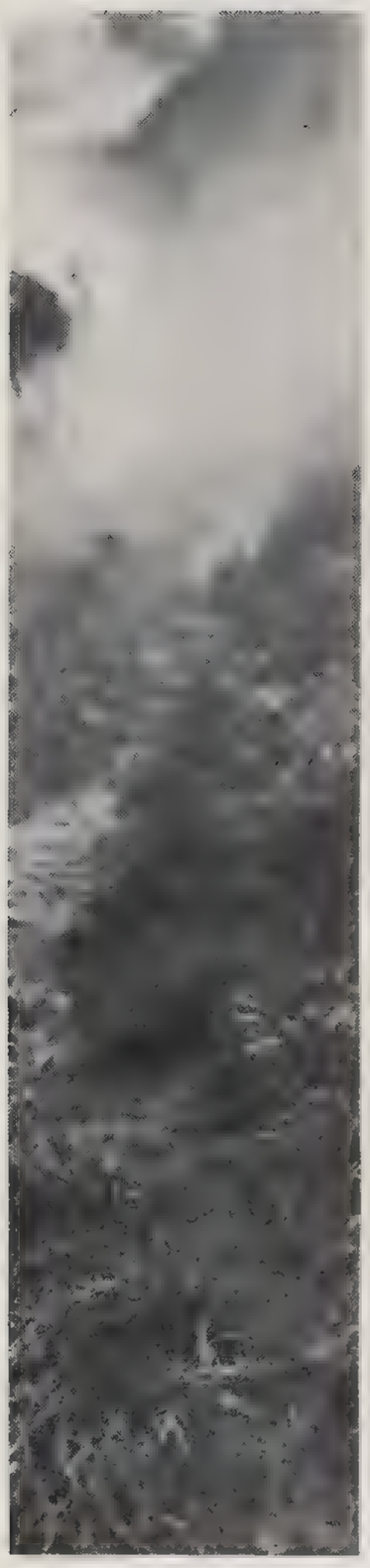
Country standbys *continued*

Current country formula: beloved, good-tradition classics, plus fresh-point-of-view accessories. 1. Coat for real country, or going there. Worumbo "Polo Cloth," back-belted, almost massive revers. $195, Lord & Taylor; Harzfeld's. Cotton scarf, $4, Ascher of London; Lord & Taylor. 2. New in the country: the short cape. Here, a two-tiered version in blaring red Cerey wool, lined with wool bengaline. $50. By Townley. Worn over a sheath-like two-piece knitted dress of wool and nylon. $40. Both Bonwit Teller. Cadwallader scarf—silk twill. $15. Saks Fifth. 3. One-piece dress, two textures: grey raw silk bodice, wool jersey skirt and plaid jacket. $175. By Maria Krum. Bergdorf Goodman. Cowhide double belt; Saks Fifth. Good calf bag; from Phelps. 4. New country colour note: pale blue wool suède cloth (from England) for a modified greatcoat. $60. By Rosenblum of California. Altman; Maison Blanche. Cadwallader silk scarf. $15; Altman.

2. Country cape—short

1. Standard equipment, country style

4. Sturdy cloth, fragile colour



3. Two tones, two textures

BALKIN

AMATEURS WITH POLITICAL POWER

They have learned the anatomy of government, and the effect of their knowledge is felt in town halls and legislatures

BY MARY JEAN KEMPNER

She is one of a group of 83,000 Americans whose slogan is "Let the people know, make the people care, help the people act." She is somewhere in her thirties. Probably she's married and the mother of a pair of small children. If she has a good part-time maid, she considers herself lucky. Her leisure is limited but she agrees with the sociologist who said, "The greatest resource America has is the leisure time of its women." So she has found a useful place for hers.

Temperamentally she isn't a joiner; but she's neither smug, stupid, nor apathetic. She gives about eight hours a week to a volunteer organization. It is a volunteer organization that knows the meaning of the word "volunteer," and retains only fifty paid workers in the breadth of its national set-up. Some people—mostly congressmen and other politicians—say that it's this amateur standing teamed up with professional techniques that accounts for the organization's list of impressive "firsts." In any case, the record shows that it was the first to apply the progressive school technique of "learning by doing" to the field of politics. The first to publish, with fine non-partisan detachment, the voting record of congressmen and senators as a pre-election routine. In doing so, it was consistent in maintaining always a policy "of supporting principles but never a candidate, of taking stands on issues, not on individuals". It was also one of the first organizations to initiate legislative pressure—lobbying—solely in the public interest.

She is probably too young to remember all its credit lines on a national and international level; such legislative achievements as the child welfare laws, reciprocal trade agreements, the pure food and drug act, Muscle Shoals, which she later saw grow into TVA, and the abolishment of the "lame duck" or short session of Congress. But she remembers the battle for Lend Lease, and how she managed to double her volunteer hours at the time of Dumbarton Oaks when she and her colleagues throughout the country passed out a million leaflets in an attempt to explain the significance of the Dumbarton meetings. These women were not satisfied to toss their leaflets in automobile windows. They handed them to people willing to accept and read them.

As a follow-up to this educational campaign, they polled their various communities and made the unbiased results known to local newspaper editors, congressmen, and political kingmakers. They followed much this same routine to prevent peacetime control of atomic energy from becoming a military monopoly. As always, they fought ignorance with fact, stupidity with patience, apathy with vigour and didn't despair, not even when people querulously came out with such idiocies as "How could I know anything about atomic energy? I've never seen a bomb."

She did all this and yet she is neither automaton nor accredited student of political science. She and her colleagues work out of 630 local branches in 35 states. Most of the branches consist of units of 50 to 200 members and are in towns of 5,000 to 50,000. About 60 branches have fewer than 25 members and are in towns of fewer than 5,000 people. In its twenty-eight years, name-callers have tagged the organization with many hastily applied and unsubstantiated epithets. It has been labelled Republican, New Deal, Red, reactionary, Democrat, and just crackpot. But in the whole period the record shows that it always stood on the side of the angels and not only when that side was humming behind a Diesel-motored bandwagon but when it was hot as a branding iron and twice as treacherous to handle.

But how did she get started? Probably her impetus was partly due to a wholesome curiosity, to a desire to help in cleaning up some local welfare problem, and to a will to learn. She joined an organization which seemed to be thinking along those lines. One known not for its attempts to cover the civic waterfront, but for its determination to tackle a few important issues at a time and see them through.

She met with small groups, listened, and bit by bit took part in discussions, volunteered to work on projects. There was no rubber-stamp thinking. There was always a fundamental respect for differences of opinion. An opinion, based on sound facts, was what mattered. She remained a member in good standing even when, as an individual, she opposed measures which the organization as a whole favoured. There was nothing unusual in such a situation; the membership was too true a cross-section for that. It was not restricted by church or social register. It included professionals and non-professionals. It was, and is, Main Street, U.S.A.

That is the general location of her most immediate concern today—getting Main Street to the polls. It should not be hard to do, but she knows that it is. It involves ringing telephones and doorbells, passing out pamphlets, putting up posters. Reminding, prodding, nagging, sometimes even shaming, which isn't too hard when she can point out "that last year more New Yorkers voted for Miss Rheingold than cast ballots in the municipal election." She's acquired a talent for making people think and care.

Maybe her husband is an associate member of her organization. In any case, to keep posted he reads the material that it publishes and distributes. Right now, the bulk of this material is concerned with the U. S. budget; and with U. N., its successes and failures. Factual, concise, and authoritative, these are the current guide books of 83,000 political experts with an amateur status—the members of the League of Women Voters.

ALCOHOLISM, ITS SCIENCE AND MYTHS

By the Director of Yale University's Laboratory of Applied Physiology, a centre for studies on alcoholism,

HOWARD W. HAGGARD, M.D.

It may seem a long call between the lady who, in candlelight, places wine glasses on mahogany and lace, and ices the cocktail shaker and the savage woman who, in the light of the tribal campfire, poured millet beer into gourd bowls. But it is not a long call, not in the survival of deeply seated social practices. There is in reality only one basic difference. The modern hostess puts a glass before her own plate and she expects a cocktail, perhaps a dividend. The savage woman, to the contrary, came in for little or no share, for, in her day, drinking was a male prerogative. The savage woman usually brewed the beverage she served but was not allowed to drink. The modern woman has shed that culinary responsibility but in an emancipation which permits her to join the men, she has gained, as always from emancipation, a heavier responsibility: that of standing on her own feet, literally, on the problem of alcohol, and what is more, doing a little leading for her menfolk. Drinking is one of man's oldest and strongest customs, but with it there has always been recognition that in spite of the values that have given it survival, it is a custom that needs social control.

To add to the burden of the responsibility, there are few practices which are more surrounded with myth and misinformation than that of drinking. Take so trivial a matter as the history of the beverages themselves. Either wine or beer, or both, were known and used with few exceptions by all primitive peoples before they met the Europeans. The alcoholic sin committed on the savage by the European was not the introduction of alcohol. Rather, it was the introduction of distilled spirits, which contain 50 per cent alcohol but which were drunk by the savages in the amounts to which they were accustomed to drink their wine and beer, containing perhaps only a tenth as much alcohol.

Distilled spirits, and also fortified wines such as port and sherry, to which brandy is added to increase the content of alcohol above that of natural fermentation, followed the discovery of fractional distillation by which liquids of different boiling points could be separated from a mixture—a discovery which came into wide use only after the Renaissance. Distillation of wine gave brandy; beer gave whiskey; and fermented molasses, rum. Gin came through the medical channel, as a tincture of juniper berries used for ailing kidneys.

The taste of any beverage is not directly that of alcohol but of a flavouring mixed with the alcohol and water. The taste for any beverage is an acquired one in the sense of the taste for olives, oysters, and Roquefort cheese, but the acquisition is primarily conditioned by the pleasurable sensation, the euphoria, from the alcohol. In the wines and beers of native peoples, fermentation and putrefaction ran neck and neck. The hop flavour of modern beer, the flavour of charred oak in American whiskies, and of creosote in Scotch and Irish, are acquired tastes, and equally so is the bouquet of vintage wine. The uncultured and the alcoholic may of necessity indulge extensively in such variants as cologne, shellac, and Sterno, and because of the gratification, occasionally develop a taste for them as dogmatic in its preferences as those of the connoisseur of vintage wines.

It is alcohol and the effect of alcohol that alone give the beverages their popularity. Physiologically, the only difference between them—barring the effect of the cereal content of beer in slowing the absorption of alcohol—is the percentage of alcohol they contain. The belief that well-aged whiskey contains less fusel oil than unaged or spirit blends is a myth and so also is the supposed virulent effect of mixing drinks. The only physiological basis is that it takes at least two drinks to make a mixture and two drinks obviously contain more alcohol than one drink. The "belief" is actually a perversion to physiology of what was a social convention in the days when only a bounder broke the dinner ritual of sherry, white wine, red wine, and port by drinking a brandy and soda with the roast. He suffered not physiological but social damage from "mixing" his drinks. Actually, there is no greater mixture of beverages than from the ingredients that go into the modern cocktail.

The serious physical ills of excessive drinking are mainly indirect. Aside from local irritation from straight liquor, with an eventual whiskey tenor voice and chronic gastritis, and the temporary functional disturbances of the hangover, the ill effects are mainly dietary. Alcohol is used in the body as a food; it liberates energy just as does carbohydrate or fat. And alcohol, next to fat, is the richest of foods. An ounce by volume yields 168 calories, hence for a jigger of whiskey, 126 calories. That is a fair figure per drink for most beverages, except beer which, because of its low content of alcohol, has fewer calories per glass. Three cocktails and a highball during an evening, say a total of some 500 calories, are a highly fattening addition to the diet of a lady who refuses the sugar for her coffee—some 40 calories—for the sake of her figure. But here the dietetic effects, however painful, are wholly æsthetic. A pint and a half of hard liquor a day bring some 2,000 calories to the diet, calories that satisfy hunger and therefore curtail the intake of other food, but calories which are unaccompanied by vitamins, minerals, proteins, and roughage. There may be serious trouble ahead on such a diet.

The gratifying effects of the alcohol are not stimulation but always depression, anæsthesia. Alcohol is chemically a first cousin to ether and its general action is precisely the same. Alcohol bears no relation- *(Continued on page 159)*

ROOMS WITH A VIEWPOINT

Beginning eight pages of decoration:

individual and applied ideas

from the houses of four women of taste.

White walls are the guide for Mr. and Mrs. Anthony Drexel Duke's apartment in New York and their house at Montauk. White walls to solve the problems of shape and size in the apartment; white walls to stress the space and wide water-view of the country house. In the city apartment, George Stacey, the decorator, has used ripe, plush red, and a few slices of sharp greenish yellow against this unbroken chalk. Two very tall lacquered screens, a very tall baroque secretary make an unmistakable value of the height of the rooms. The old house at Montauk is Norman; has, incidentally, three completely round rooms. It is decorated simply, with whitewash, rose-blown chintz, pink-and-green plaid cotton upholstery, to keep the fine feeling of airiness, sunny, open views.

Left. The living room in Montauk; very large and raftered up two stories high. An old Chinese porcelain elephant as a coffee table. In the middle of the tall room, a pair of tall, brilliant red candelabra. *Right.* The dining-room in New York: painted French table, carved eighteenth-century chairs, one of a pair of crystal mirrors, all sharp with white, plush red, citron curtains.

BALKIN

MRS. ANTHONY DREXEL DUKE in her New York apartment. Behind her, one of a pair of magnificent Chinese screens, a delicate Adam console. Over the fireplace, a crystal mirror.

ROOMS WITH A VIEWPOINT

Point of growing emphasis for decoration today is the large-flowered, over-all carpet. On these pages, the rooms of two women who have used it well; to ground and tie well-mixed periods of furniture. Both schemes have balanced the floreate floor with clear white walls, upholstery and curtains in clear, solid shades.
Opposite page: Mrs. Paley's Manhasset bedroom is a unique, varied collection of greens against whites. George Stacey, the decorator, used a white flock paper from a late eighteenth-century design by Daniel Marot as an authoritative background for the pictures and for a green tortoise-shell and ormolu clock. Green cotton valances top white Swiss organdie curtains. The bed, its headboard covered by a white French quilt, is hung with white taffeta curtains falling from gilded palm trees.

KETTERING

Left: In the living room of her Bedford Village house, Mrs. Dan Platt Caulkins uses flowered carpet, a mixture of periods. A gilt Victorian arm holds a Venetian mirror; French chairs flank a Victorian sofa. Mrs. Caulkins has patterned carpets in many rooms of her house.

BALKIN

MRS. WILLIAM S. PALEY in her bedroom, which is a gallery for the objects of her wide-range taste: a Bristol glass lamp, a collection of old silver frames, a wonderful porcelain blackamoor holding a large potted palm. Against a cool series of greens, blues, whites, Mrs. Paley arranges bowls of fresh and brilliant flowers.

BALKIN

MRS. GEORGE F. BAKER, JUNIOR, in the living room of her house on Centre Island. The room is arranged in colours warmed with yellow: yellowed green raw silk curtains, apricot velvet, pale yellow walls, rough brown rug, warm white satin table cover. Behind Mrs. Baker hangs a De Dreux painting of a red-coated horsewoman.

The entrance hall with black and brown marble floor, white walls, clean lines of winding stairs, is setting for French prints, a gilt French barometer over an old console. Mrs. Baker keeps the hall filled with groupings of plants and brilliant flowers.

Rooms with a viewpoint

LONG ISLAND HOUSE

The George F. Bakers' house is a remarkable transformation from an old house of the nineties to a typically eighteenth-century French manor. Mrs. Baker, who was Frances Munn, has lived much of her life in Europe, and understands and likes French architecture. Combining antique with modern, she has achieved an expert over-all look of space, light, restrained fine proportions. Examples of her methods: in the dining and living rooms, strict lines of mouldings painted on pale walls; in many rooms, clear white walls; throughout the house, rough, room-size, off-white rugs; in the living room, severe and lovely white porcelain lamps with plain parchment shades; often, white rough silk upholstery; the spare French-looking curves of the cement and iron stairs. Against these understatements, Mrs. Baker makes her decoration points with antique furniture, old French prints, Lowestoft china, and Chinese porcelain; and such touches as an Aubusson hearthrug, a Chinese lacquer screen.

The dining room is painted white with *trompe l'œil* moulding, lined in with blue. Against this, the decoration of three open cupboards—full of blue and white fine Lowestoft china. The chairs and dinner table are English Hepplewhite.

KETTERING

BALKIN

The precise row of formal, potted trees, the awnings in the deep rust-orange of Mediterranean sails, are part of the French air of the white, steep-roofed house.

LONG ISLAND HOUSE

continued

Mr. and Mrs. George F. Baker have a house on Centre Island, ringed around by Oyster Bay. The white house with its *nette* French atmosphere stands on a rise of land, surrounded by trees. The lawn slopes down to the green, planted edges of the blue bay, sugared with white sails. Mr. Baker parks an amphibian plane at the foot of the property, is in Wall Street every day in not more than half an hour. Mrs. Baker is fond of flowers, keeps the house always filled with her favourites: lilies from the greenhouse; blue iris, roses, peonies in season from the gardens. In summer, the window-boxes are filled with pink geraniums; the strict-white hall is massed with flowers.

In Mrs. Baker's bedroom, mauve pinks and French blue are concentrated against white walls. Over the fireplace, a framed panel of very old wallpaper. The fireplace: pinkish pickled wood framing red brick.

At each end of the sitting room: marble-topped green and white French consoles hold a collection of faience, fine Chinese porcelains.

The dining-room arranged for a small luncheon. Four fat pots of flowers around a porcelain hen. The linen, embroidered, blue and pale yellow.

RAY BOLGER

NAMES IN LIGHTS BECAUSE...

Names in lights, that explosive sign of success, have been fairly twitchy so far this season. New names have gone up, Tom Ewall and Mary McCarty, for their help in *Small Wonder*, that small, effective revue that has found new laughter in old places; Heitor Villa-Lobos, the Brazilian composer who has abandoned the form of his famous chorales but kept his technique and his inventiveness for the ravishing score of *Magdalena*, a jumbled operetta that without the Villa-Lobos score has a kinship to an old Shubert operetta; and Gertrude Tonkonogy, who, back in the depression days, had a success with *Three-Cornered Moon*, and now has dramatized John Cheever's stories into a play, *Town House*, that is edgy, sometimes amusing, and, in spots, brilliantly acted by Mary Wickes and Hiram Sherman. (In the same period good names were extinguished—Marc Connelly, whose *A Story for Strangers* was a parable, meaningless and unhappy; and Ruth Gordon, star and author of *The Leading Lady* in which even the beauty of the Mainbocher clothes could not hide the melodrama's hippy defects.) There are again in lights, Groucho Marx, the co-author with Norman Krasna, of *Time for Elizabeth*, and Robert Morley, star, and co-author with Noel Langley, of *Edward, My Son*, that sourish English study of a crooked newspaper publisher, which held London audiences for more than a year. On these and the next two pages—there are more Names in Lights.

Right: TENNESSEE WILLIAMS' name is a paradox in lights for he is the poet with the box-office appeal. He first shone with *The Glass Menagerie*, which gave Laurette Taylor her chance to end her notable career in a part as great for her as *Peg O' My Heart*. (Helen Hayes played that same mother part the past few months in London.) Last season, he shone again with *A Streetcar Named Desire*, won again the New York Drama Critics Circle Award. The Williams protagonists are always women, the disinherited well-born on whom their Southern inheritance works an engulfing disintegration. They and the Mississippi Valley are once more the background and characters for his latest play, *Summer and Smoke*, with Margaret Phillips superb.

Opposite: RAY BOLGER'S incandescence in lights is caused mainly by his dancing legs, elegant legs that rattle like drumsticks. (Percy Hammond, who was the plump, dry-witted drama critic of the New York *Herald Tribune*, once said, "He is to be preferred, possibly, to Mr. Astaire, Mr. Draper, and Mr. Alfred Lunt.") When he danced the ballet, "Slaughter on Tenth Avenue," in the musical, *On Your Toes*, he stopped the show as effectively as he stole the movie, *The Wizard of Oz*, with his teetery Scarecrow dance. Most recently he carried on his bony shoulders the fun of *Three for the Money*, brought his wit and elasticity to night clubs, and is starred now in *Where's Charley?*, a musical version of that old college-boy farce, *Charley's Aunt*.

TENNESSEE WILLIAMS

NAMES IN LIGHTS *continued*

Left: IRWIN COREY'S name is in goofy lights for he is a master of double talk, of "portis on the portisand." So far he has never had a true theatre success—his most recent show was *Heaven on Earth*—but he is always in lights at night clubs where his professorial act, his pompous pursed mouth, have made him the darling of Ruban Bleu, of Café Society, and the Copacabana.

IRWIN COREY

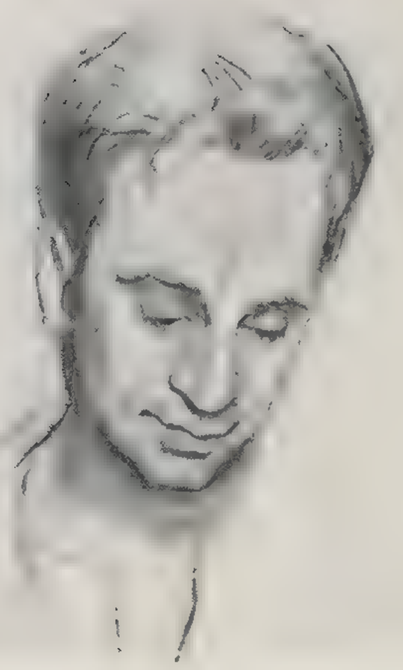
ALAN JAY LERNER

Right, above: ALAN JAY LERNER is in lights for lyrics. He is the author of two of Harvard's Hasty Pudding shows, of five hundred radio scripts. The book and lyrics of that musical fantasy, *Brigadoon,* were his. This year he has done the book and lyrics for *Love Life,* with its vaudeville acts, its political crackery.

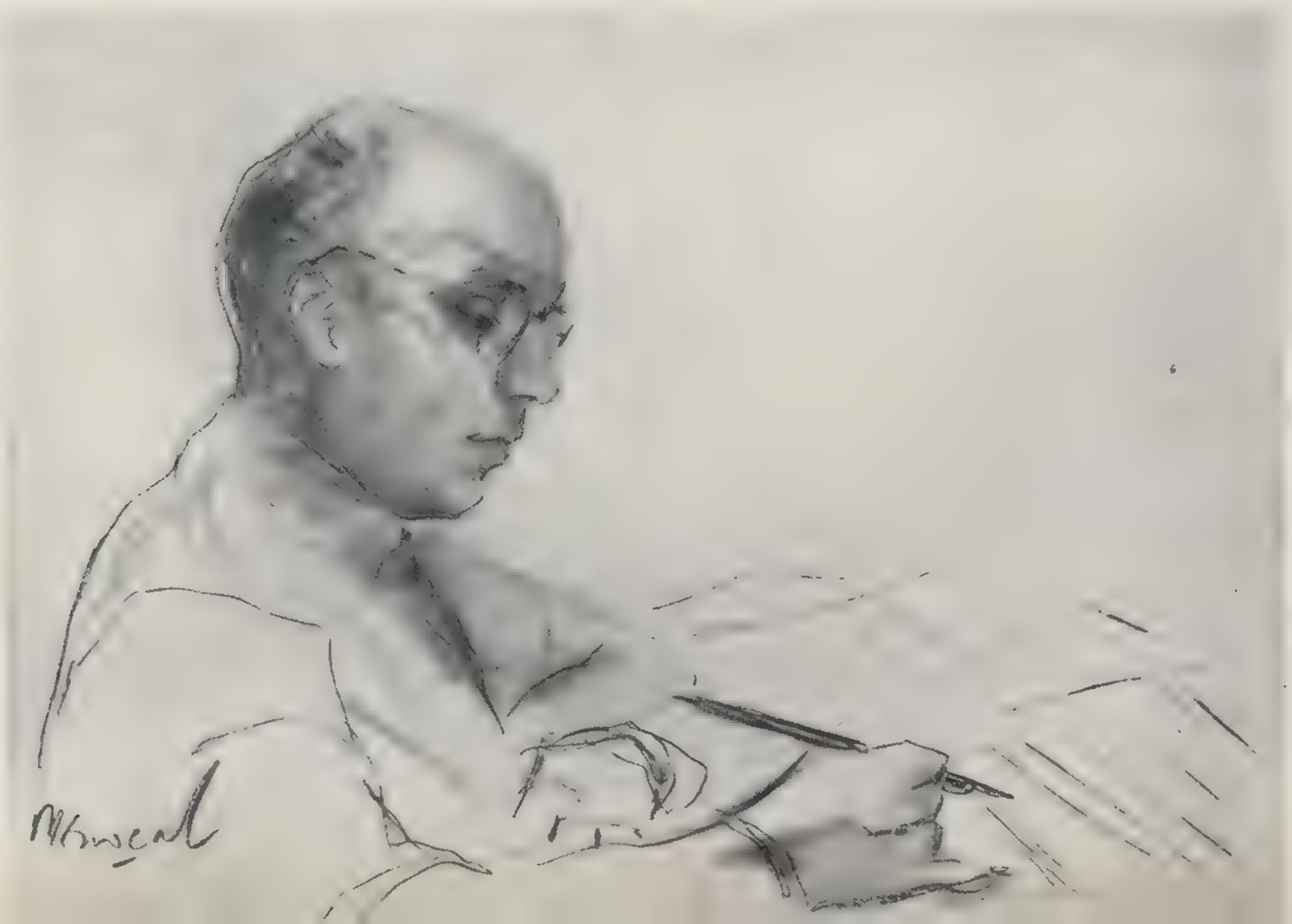
Left: ELIA KAZAN'S marquee of lights is many-faceted, for he is an actor, gaunt and short, who made indelibly powerful impressions in *Waiting for Lefty, Golden Boy,* and *Liliom;* for he is the movie director who made *Gentlemen's Agreement.* The highest paid director on Broadway, he has set off such plays as *The Skin of Our Teeth* and *A Streetcar Named Desire.* Now his name is in lights once more as the director of *Love Life.*

Below: KURT WEILL is in lights for his music for *Love Life,* in which his gentle talent for melody has resulted in a clutch of songs, all of them delightful. Two of them are already pervasive hits, for "Green-up Time" and "Here I'll Stay" are like white satin in their smoothness to the ear.

Opposite: NANETTE FABRAY'S iridescence in lights is like a radium dial. She was pretty as cotton candy in *Bloomer Girl,* then, last winter, suddenly became a singing star in *High Button Shoes,* where her singing and her dancing were sweetly brash, the feminine equivalent of a Sousa march. She is enchanting again in *Love Life,* particularly in her woman's rights number, called quite simply "Women's Club Blues."



ELIA KAZAN



KURT WEILL

NANETTE FABRAY

BALKIN

MRS. AMORY HOUGHTON

One of the policy makers of the Girl Scouts of America, she has been a member of its national board of directors for the past eleven years. (Mrs. Houghton and her daughter, Laura, were photographed in the new Scout uniform designed by Mainbocher.) Her major Scouting interests centre around work with handicapped girls—the deaf, lame, blind, and those with heart disease—and the Clothes for Friendship drive for 100.000 wardrobes to distribute to the needy children of the world. One of the first such kits was sent in by a troop of deaf girls. Scouting runs in the Houghton family—Mr. Houghton is President of the Boy Scouts of America.

ABLE CITIZENS

The men and women whose photographs appear on these two pages share a deep-rooted determination to have a part in building America. Their causes may differ but not the sense of urgency or responsibility. These four qualify for a special order of merit. Vogue calls them "able citizens," hopes in the months to come to show more like them.

OSCAR K. MERRITT

He organized, in North Carolina, a plan to use America's high schools as a springboard for internationalism. Mr. Merritt's idea was a contest on world affairs, carried out under school sponsorship, sponsored by civic clubs and with deficits made up from his own generous pocketbook. Although a busy business man, he found time to present his plan to the state legislature, which endorsed it as a service to schools throughout the country. In two years, 400 schools participated, 8,000 high school competitors spoke to 600 adult organizations on World Government and strengthening U.N.; this year's subject, U.S. and foreign affairs.

DOUGLAS FAIRBANKS, JUNIOR

He channels non-professional time into the field of internationalism, is honorary Vice-President of the American Association for the United Nations. This organization is primarily concerned with education at grass-root level, acts as an information bureau for the United Nations, occasionally as an incisive critic of U.N. errors. Mr. Fairbanks' ability to get the ear of influential people (not to build up box-office, but for a cause), his ease in writing and speaking, are major assets to this organization as well as to these important others in which he plays an active rôle: Share Through CARE; the Refugee Defense Committee; United World Federalists.

HORST

FLORENCE KELLEY

She is the legal defender of many of New York's poor. A graduate of Yale Law School, a former Assistant District Attorney, she gave up a brilliant career in private practice to become a mainstay of the Legal Aid Society, which supplies reliable and efficient legal representation—both civil and criminal—to those unable to pay for it. Supported by private funds, it is to the world of law and order what the clinic is to the world of medicine. Defendants without adequate funds are assigned to Miss Kelley, Attorney-in-Charge of the Legal Aid's Criminal Courts Branch, who handles the case or reassigns it to a staff attorney.

BOTH PHOTOGRAPHS TAKEN AT SAKS FIFTH AVENUE

BEATRICE STRAIGHT AND BASIL RATHBONE, stage daughter, stage father in *The Heiress,* now on tour after a year's New York run, here play for Vogue two off-stage modern try-on scenes at Saks Fifth Avenue. Miss Straight watches as her staid-Victorian-parent has a fitting of his off-stage Glen plaid suit, made for him by Lebow.

JOFFÉ

Miss Straight, full-beautied, calm as a peach (unlike Sarah Bernhardt, who once ripped a robe into swatches at a fitting), takes an actress' pleasure in the drawing-room drama of this sheer white wool dress. A Sophie design from the Salon Moderne, it has an Empire bodice with a hand-crocheted yoke of white, gilt-sequin embroidered, a stole in the same flickering white.

Background: California

MISS AVA GARDNER, photographed in the Cabaña Club of Ocean House, the new, magnificent beach club in Santa Monica which was decorated by Florence Hayward. Miss Gardner is starring in M.G.M.'s *The Bribe;* is wearing, here, Irene's grey-green evening gown, very Lady Windermere in feeling, the fullness pulled back into a bustle, a slight train. Dress and hip-length jacket of Ducharne rayon satin. From Bergdorf Goodman; Filene's.

TAMARA TOUMANOVA (Mrs. Casey Robinson), in the gold-leaf-panelled bar of the club; in a black evening gown by Don Loper, of velvet and silk satin, with billowy back fullness making a train. At Lord & Taylor; The White House. Ceylon sapphires, diamonds, by George Headley.

EVELYN KEYES (Mrs. John Huston), starring in Samuel Goldwyn's *Enchantment*, here in a cocktail suit of Hafner's brown brocaded rayon satin, with flaring pockets, a slender skirt. By Georgia Bullock. At Bonwit Teller; Garfinckel's; Harzfeld's. She was photographed in the reception room of Ocean House.

THE HONOURABLE MRS. CECIL HOWARD, against the grey and ivory curtains of the bar, wears pale grey, the slim skirt with a fish-tail ruffle, Ducharne rayon crêpe, the grey blouse, chiffon. By Howard Greer. At Bonwit Teller; J. W. Robinson.

LEMUS

JOE CARTER IS ENTERTAINED

A bachelor hostess and a dinner for four

BY THOMAS W. PHIPPS

WEDNESDAY, *dine Elizabeth Warren, 8.15, her apartment . . . not dressing.*"

Joe Carter closes his pocket engagement book and glances at the small leather travelling clock on the writing desk. Six-thirty. A full hour before he need think of shaving and taking a shower. He's had one of those days at the office when everything was just a little bit off. Pens running out of ink, wrong telephone numbers, a misplaced file, confusion about a lunch date—but now here he is in his small apartment in the East Fifties, stretched out in his deep armchair, the evening *Sun* in one hand, a long Scotch and water in the other, pleasantly at ease, enjoying the luxury of being alone and in his own hand-picked setting.

He sips his drink and casually considers the evening ahead. He had met Elizabeth Warren the last few days of the summer at Bar Harbor. They had played a little mild golf together, spent several hours sailing, rubbed oil on one another's backs on the beach and, on the last night, Joe had won eighteen dollars from her at backgammon. Since being back in town he had taken her out once—to the Café du Midi, a small French restaurant on West 48th Street between Eighth and Ninth, for an early dinner and a movie (a second visit to *The Baker's Wife*). Tonight she is making her manners with a small dinner in her apartment.

Joe presses his head back into the soft cushion. He's not entirely inexperienced in this business of dining with a bachelor girl in her apartment, and he knows what a delicate balance she has to strike to make it a wholly satisfactory evening.

The trouble Joe has most often run into is that either the girl is so busy making you feel at home—lighting your cigarettes, refilling your drink, patting your cushion—that you can almost feel the house slippers being eased on your feet, or else, perhaps in a dread of being thought too bossy, she goes the other way and makes no effort at all. *You* are the man—you pick the subjects to talk about—the after-dinner game *you* want to play, and so to save the evening from turning into a complete shambles, *you* end up as the host.

But there's still another type of bachelor hostess—the girl who tries too hard. To Joe, she constitutes a very real threat. Her object is to surround you with your favourites—your favourite brand of Scotch, your favourite flowers, your favourite dessert, your favourite recordings—sometimes even wearing a dress you had once lightly mentioned as being "most becoming." The total effect of an evening like this, sweet and touching as it undoubtedly is, is an unshakeable paralysis. Joe finds him- *(Continued on page 138)*

RIEGER

French Provincial, and. . . Few periods blend so well with contemporary decoration and architecture as the firm, delicate lines of French Provincial. *Left:* The photographer, Herbert Matter, has made a modern composition of materials from past and present centuries, a basis for blends of your own. The mellow walnut table, French Provincial antique; the drawing (very much on today's wave length) a black and white abstract by George Morris. The material: a modern documentary design of the *toile de Jouy* type. Timeless: the bone-white, starkly plain Limoges cup and saucer; the porcelain épergne, eighteenth-century. Happy in any century: Irish linen, here a dinner napkin. And, a simultaneous blending of periods: the delicately rimmed sterling silver teaspoon (drawn, sharp left, with its companion tablespoon), a French Provincial design. Walnut table at James Amster. Drawing, The Downtown Gallery. Fabric, a Patterson design. Limoges china, The Mayhew Shop. Épergne, Attman-Weiss. Linen napkin, Mosse. The silver (see other views, page 142), Towle's new "French Provincial" design. Stern's; Halle Bros.

Over from England

From the British couture, coats and suits in wonderful woollens, with clipped, clear enunciation of line. *Below:* Victor Stiebel's inswerved jacket, outswerved skirt, to wear in town, in rough country, in transit; of bold red and black checked tweed, with razored lines, with big black leather buttons. At Eaton's, Canada.

City-country suit

Coat, tiered collar, tiered cuffs

NORMAN PARKINSON

Knee-high in pleats

Left: Charles Creed design, made by Philip Mangone; sleek-line cinnamon wool coat, the collar, the cuffs, slanting in tiers; two pleats from the waist in back. Milgrim; Carson Pirie Scott. Black tricorne by Renée Pavy. *Above:* Hardy Amies ticket-to-anywhere suit, for here, there, and en route, of brown Yorkshire worsted. A round-at-the-edges jacket, taffeta-lined pleated skirt. Henri Bendel; Marshall Field; I. Magnin; Hudson's. *Below:* Another good traveller—Hardy Amies coat, designed to go anywhere; around the world or an hour-from-town. A wide circle of a cape over a long pyramid of a coat made in traditional brown and stone Scotch tweed. Marshall Field; Hudson's; Frederick & Nelson. Velours bonnet, plumed, pointed, also Hardy Amies.

Coat for circulation

1. Vested shirt; semi-full skirt

The shirt-and-skirt wave

Vogue

Designs for Dressmaking

Throughout the great collections in Paris and America, the shirt-and-skirt theme runs—as ever, a source for any-hour fashions. Here, outlined for a sewing machine (and with new thoughts about fabrics) are shirts-and-skirts meant to be worn as whole costumes, *not* just halves to brighten up their elders. (Back views, sizes: page 153.)

2. Jersey dinner blouse; jersey skirt

3. Cropped cardigan; narrow skirt

BALKIN

4. Tucked shirt; slanted skirt

5. Tucked shirt;
velveteen barrel skirt

6. High-collared shirt; panelled skirt

1. Complete costume, well met. Waistcoat to make in flannel; No. 6555. Classic shirt, French cuffs; "Easy-to-Make" No. 6519. Skirt thickly pleated, cut flat at sides. Good idea: wool jersey. No. 6361.
2. One thought for evening—pale blue jersey. Blouse with low neckline; No. 6238. Long, backswept skirt; "Easy-to-Make" No. 6609.
3. News again: the cardigan. Newest: the cropped cardigan of wool jersey, fitted a bit at the waist. No. 6560. Skirt, trouser-pleated, quite straight. (Perhaps scarlet tweed?) "Easy-to-Make" No. 6479.
4. Perfect shirt: white linen, with tucked bosom. No. 6628. Skirt, with concealed fullness, slanting pockets. "Easy-to-Make" No. 6552.
5. The white linen shirt again (see above), this time, with its late-day balance: a black velveteen barrel-shaped skirt. Number 6611.
6. Planned as a whole. Black jersey shirt that buttons down (note that the same button motif goes on in the skirt). The skirt, very full at the back; less full at the front. Together, Design No. 6587.

Young fashions; young prices

Suit to live in all day

Two thoughts for those persistent needs—something current and crisp to wear all day, something soft to wear hours after. (Two thoughts which together help to make a wardrobe whole.) Their news: their *un*blackness; their toting up of the year's silhouettes; their total cost, which is small, with happy returns. *Above:* Everyday suit newly narrowed, with fitted jacket to which you might add a belt. Of a cloth that wears as oak, in a colour that acts as neutral—Milliken's wine wool covert cloth. By Donnybrook, $40. Franklin Simon; Marshall Field; Famous-Barr. Leighton hat; Richelieu necklace. Both, Saks 34th. *Right:* For most of the evenings on most young calendars, formality to this extent: slightly longer skirt, a row of twinkling buttons, a whirling skirt. Rayon bengaline in a sentimental colour: bright, cornflower blue. $35. Bendel's Young-Timers; The Dayton Co.; Himelhoch's. Long white gloves by Kislav, from Best's.

RUTLEDGE

Dress to live in, late-day

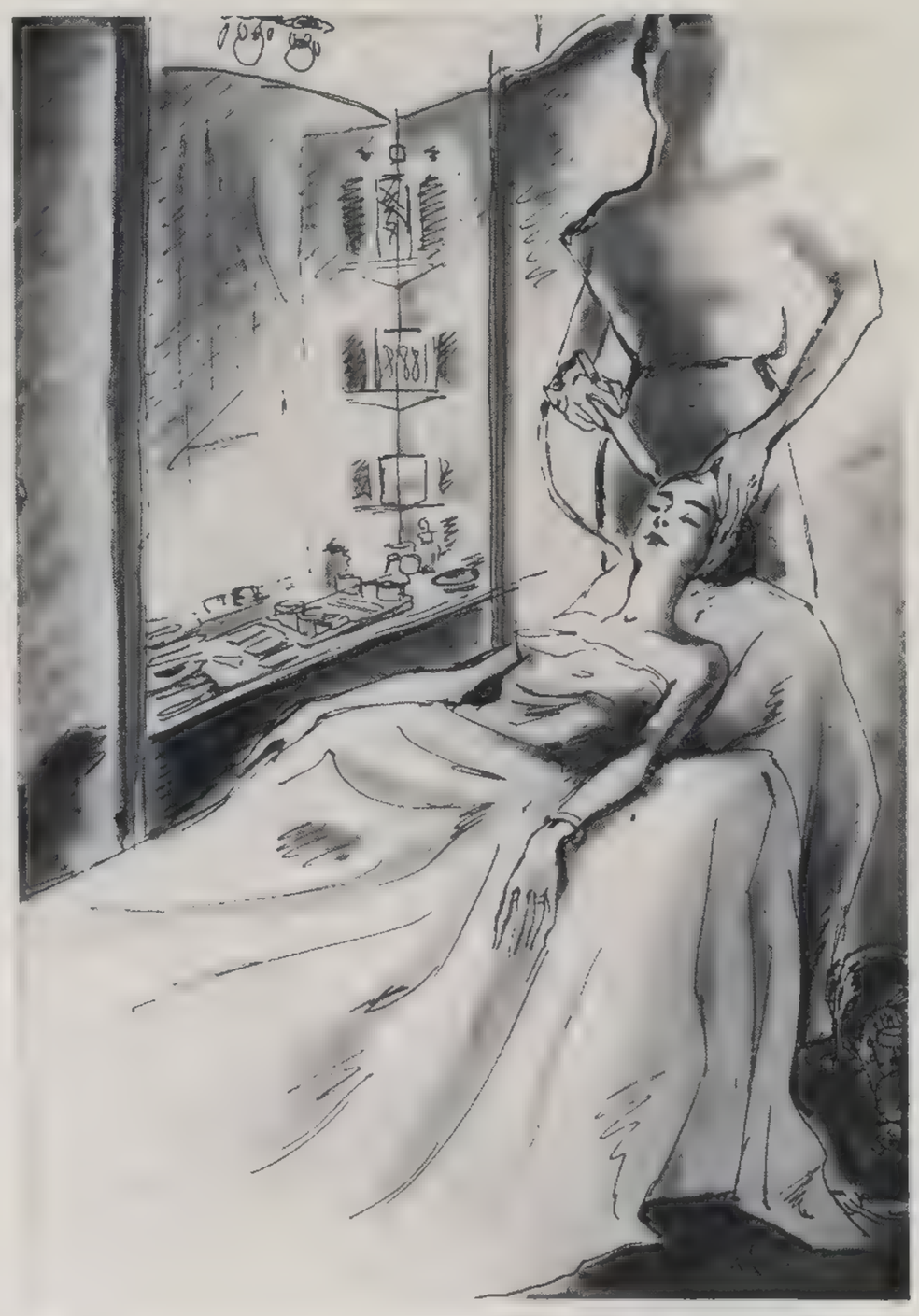
THE HERBAL STEAMING—DEEP-DOWN PORE CLEANSER

THE AIRY GEORGETTE KLINGER SALON

Discoveries in beauty

Above: There is a light-bright feeling of well-being in the Georgette Klinger Salon that is partly the result of well-placed sunlight pouring in from Madison Avenue (the salon is at 509 Madison) plus an aura of relaxed efficiency. All this pleasant atmosphere is undoubtedly the result of Miss Klinger's personal beauty philosophy: to take care of beauty-discords in the most direct manner—never create a beauty situation that really does not exist. A well-appointed beauty bar at the Klinger salon takes care of complexion analysis: correctives are suggested and tried out here. Of the many treatments given at the salon, a part of a whole facial designed to improve oily skin, relieve it of its impurities, cleanse it just below the surface as it were, made a lasting impression (see sketch above). It is an herbal steaming, wonderfully soothing, relaxing balm for the skin. How it works: the "patient" is hooded under a towel, comfortably settled over a steaming pot of herbal brew. The musky smell of many herbs is a pleasant one, especially in view of the fact that during this interval the pores are opening, the warm, moist skin is prepared for individual pore cleansing and the Pore Tightening Mask to follow.

Opposite: The treatment at the right was sketched at the Symetra Salon (in the Hotel Chatham, 48th Street and Vanderbilt Avenue). Just in case this salon has missed your list of excellent "finds" you might like to know that it is in the expert hands of Mme. Girard, whose specialty is working on the facial muscles with such expert finger strategy that in many cases contours have been changed and tightened. Much of the salon's charm lies in the fact that only one facial-appointment-at-a-time is taken. This means care. There is a shower to use if your facial appointment is last-stop-before-cocktails, and, just for fun, an afghan hound who lends a decorative note. The sketch at the right is of a wonderful cupping process. It can be part of a long-remembered facial given by Mme. Girard. Consists of an electric suction cup working over cream; smoothing, leveling-off the lines that are apt to frame the mouth, furrow the forehead.



AT THE SYMETRA SALON: CUPPING SMOOTHS FACIAL LINES

SKETCHES BY DE MARSAN

Gown by John Frederics • Jewels from John Rubel

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Harriet Hubbard Ayer

JOE CARTER IS ENTERTAINED

(Continued from page 129)

self drinking as if he were never going to see whiskey again, and talking almost incessantly about the breeding of horses in New South Wales. At nine-thirty he is struck with a violent heart attack and he retires out of her life—forever.

Somewhere between these approaches is, so Joe believes, the perfect balance—the bachelor hostess who wines and dines you well and is also adroit enough to entertain you, without, at any time, even faintly resembling a hostess on a world cruise.

Joe has an idea that tonight the food and drink will be excellent; the only thing he is not sure about is Elizabeth herself. Will she be affected, over-anxious, over-relaxed, busy being a good sport, or will she simply be an attractive girl who has asked a friend in for a cocktail and a chop?

It's a gamble, this first-night dinner with any bachelor hostess, but every man with a taste for adventure has to take it. Joe has been taking it for years. So far, he's well ahead of the game.

With a pleasant little glow of anticipation, he picks up the *Sun*, glances at the headlines, turns to John McClain's nightly column, "Man about Manhattan," then settles back to read until dressing time.

At 8:15 on the dot (Joe's conditioned punctuality has always been a bore both to him and to his friends), fresh from a hot and cold shower, wearing a soft grey flannel suit, a white silk shirt, a large-patterned blue and white checked tie, a dark red carnation picked from a bunch his maid, Mary Lou, had put on his dressing table, carrying a box of Kopper's chocolates (the round ones with a mint syrup inside), Joe rings the bell of Elizabeth Warren's apartment.

After a moment's delay the door is opened by Elizabeth. She is a tall girl in her early twenties, with black hair cut in an old-fashioned bob and parted in the middle. Her skin is ivory white and her lips, no stylized rosebud shape, are lightly rouged, and whatever touching up she has done to her soft brown eyes is expert in its faintness. She is wearing a bright lacquer-red housecoat which almost covers a black velvet skirt. The coat fits tightly in the waist and has two large pockets. The collar is high and stiff, rather like a Chinese general's.

She is, Joe is delighted to see, a little out of breath. There's something awfully dull about a girl who greets you with great calm as if she has been sitting doing needlepoint in the drawing room for the last half hour, when you know perfectly well she has been popping in and out of the kitchen hysterically.

They shake hands and Joe says his usual speech about hoping he's not too early. Elizabeth says no, he's in perfect time to make the Martinis. A couple called the Prestons are coming too.

She leads Joe to the drink tray, where everything is laid out. Joe asks her how she likes her cocktails. She has already turned and is headed for the kitchen. "Dry, Joe, very dry. Four and a half to one." She looks back over her shoulder. "And shake them till they freeze."

That's nice and definite, Joe thinks with a smile as he reaches for the ice bucket; nothing helpless and feminine about that.

He is just about to rub the lemon peel around the edge of the glasses when the front doorbell rings. Elizabeth appears immediately.

The Prestons are a young, pink-and-white couple, obviously pleased with each other and glowing in a way that couples glow in *Saturday Evening Post* stories. She is called Libby and he is Tad. Elizabeth introduces Joe, and he is slightly set back when Tad says, "How do you do, Sir?"

Elizabeth catches it and smiles.

Joe pours out the cocktails. Elizabeth tastes hers first. There's a moment's pause, then she nods approvingly. "Perfect," she says, starting to hand round some cheese and Triskets; "almost as good as mine."

Just as he is about to sit down, Joe catches sight of a coloured face in the kitchen door. It has a strangely worried look and Joe has a sudden vision of a collapsed soufflé or a chicken burnt to a crisp. He nudges Elizabeth. She gets up and hurries across the room.

It is a very cheerful room, with a cottage look, quite foreign to New York. The rug is grass green and there are lots of magazines and books, and taking up the whole of one corner is a baby grand piano. The dining room is an alcove, protected by a hand-painted chalky blue screen.

Tad, of course, went to Princeton, and is now working for an advertising agency. He's wearing the usual uniform—a Brooks Brothers' unpadded suit, a white shirt, and a black knit tie. Libby, her blond hair *à la* Bergman, is wearing black velvet pyjamas and a white, severely cut blouse. She has several gold bracelets and even now, at her peak, there are faint signs of heaviness around her chin and on the backs of her hands. Joe wonders if Tad has noticed them, and decides that, even if he has, he's probably put it down to baby fat.

Elizabeth comes back smiling. "Annie's simply mad about designs in the food. If I let her she'd have the butter-pats shaped like sail boats and the potatoes cut into hearts. I was just in time to stop her spelling out WELCOME with the parsley."

She crosses to the drink tray and picks up the shaker. "Time for one more—hands up."

The glasses are raised and she refills them quickly. Just as Elizabeth is about to sit down, Annie's face pops around the screen. There's a sound like a hissing snake and Elizabeth says calmly, "Dinner ready, Annie?" There's a high-pitched "Yes,

(Continued on page 141)

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CALDWELL JAMES
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LYLE JUSTIS
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FRITZ KREDEL
MARIE LAURENCIN
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JON NEILSON
GUY de NEYERAC
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CAMILLE PISSARRO
TINA RABNER
NORMAN REEVES
AUGUSTE RENOIR
J. LASSELL RIPLEY
NORMAN ROCKWELL
EDITH SACHSEL
EMILY SARTAIN
ALICE SCHLESINGER
A. SHERRIFF SCOTT
NED SEIDLER
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JOE CARTER IS ENTERTAINED

(Continued from page 138)

ma'am," and in the next few minutes they go to the table.

Elizabeth sits at the head of the table, Joe on her right, Libby opposite her, Tad on her left.

Before she stepped out of the living room Elizabeth had turned out all the lights, so that now the only light in the alcove is from the candles on the table, and it heightens the freshness of the glistening, soft white tablecloth, and brings out the richness of the heavy, family-crested silver.

On a sideboard, also covered with a white tablecloth, are an electric plate warmer and a large wooden salad bowl.

The first course, already set in place, but at a perfect temperature, is deliciously smooth tomato soup with a spoonful of floating whipped cream. At the centre of the table, in a decanter, is some first-rate California Burgundy.

The setting is so pleasant, "the company" so agreeable and easy to look at, Joe sits back purring contentedly.

Libby is talking, with interest and knowledge, of the coming plays she wants to see—the Lillian Hellman adaptation of *The Naked and the Dead*, the Kaufman-Ferber play, *Bravo*, the new Moss Hart comedy.

Elizabeth rings the small heavy silver bell. Annie, a little shyly, but smiling warmly, comes in and takes away the soup plates.

Tad asks Joe if he skis. A discussion starts about the best places to ski near New York, and in the middle of it Joe suddenly realizes he has already helped himself to some deliciously rare roast beef, and now Annie is offering him roast potatoes and finely-cut spinach. The talk goes on. Elizabeth gets up, goes to the serving table, puts the finishing touches to the salad, then sets the bowl on the table to be handed from person to person. The decanter goes the rounds. Annie appears with piping hot biscuits.

Elizabeth catches a lull. She says she hopes to go to the Barbados after Christmas. Tad says he knows a fellow who had a small house there last year—"You get everything, hot and cold running servants, and it costs you nothing." "Nothing?" "Well—practically nothing."

The decanter stops in front of Joe for the third time. Annie comes in again . . . and then, like a dissolve, the entrée and salad plates seem to get wafted away and there, in a large silver bowl, is the fruitiest fruit compôte Joe has ever seen. There's a little brandy in it or is it wine?—maybe it's Kirsch—yes, it's Kirsch—anyway, whatever it is, it's delicious.

And then, because they are all talking so fast and seem to be so engrossed, Elizabeth decides to have coffee at the table. It is in a Georgian coffee pot with regular old-fashioned coffee sugar, the brown crystal kind your mother used to give you when you were a child. Joe has his usual three cups. Elizabeth goes out and comes back with a bottle of brandy and a bottle of port. Joe takes some port. Tad, with a large brandy glass, cupped in his hand to warm it, leans across the table and, before Joe has time to pick his own subject, starts to discuss the current pro football teams—a subject Joe can take or leave alone.

Elizabeth catches Libby's eye . . . they quietly drift away.

Two cigarettes and two glasses of port later, all four of them are settled comfortably in the living room, the lights turned restfully down, listening to Brahms' Fourth Symphony played in its entirety on one of Columbia's new long-playing twelve-inch records.

Libby has her eyes closed, Tad is playing solitaire, Joe glances over at Elizabeth. She's sitting, her feet curled up under her, knitting peacefully. She catches Joe's eye—for a moment she holds it, then she nods her head in the direction of the drink tray, now filled with tall glasses, ice, and a decanter of Scotch. Joe shakes his head. Elizabeth points to a cigarette box—again Joe shakes his head. Elizabeth starts to frown. The evening paper? She points to a magazine stand, holding two papers and at least six new magazines. Once again Joe shakes his head. Elizabeth puts down her knitting, then she says, in a whisper, "Isn't there anything you want?"

Joe hesitates, then he blows her a kiss. "No," he whispers back, "not a thing—this is *it*."

Elizabeth watches him for a moment, then she smiles and picks up her knitting.

Libby has turned, her head has fallen back, resting lightly against a sky-blue cushion, her eyes still closed, her whole being hypnotized by the music. Tad mutters quietly under his breath—he's just missed putting a black nine on a red ten.

Joe can still hear Annie in the kitchen. He stops, then he pushes himself slowly up out of his chair. Elizabeth looks up. Joe has already turned and is tiptoeing to the kitchen. Quietly he pushes open the door. Annie looks up, startled. "Thank you, Annie," Joe says, with a smile, "that was a swell dinner."

IN VOGUE, NOVEMBER 1

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FRENCH PROVINCIAL

(Continued from page 128)

MIEHLMANN

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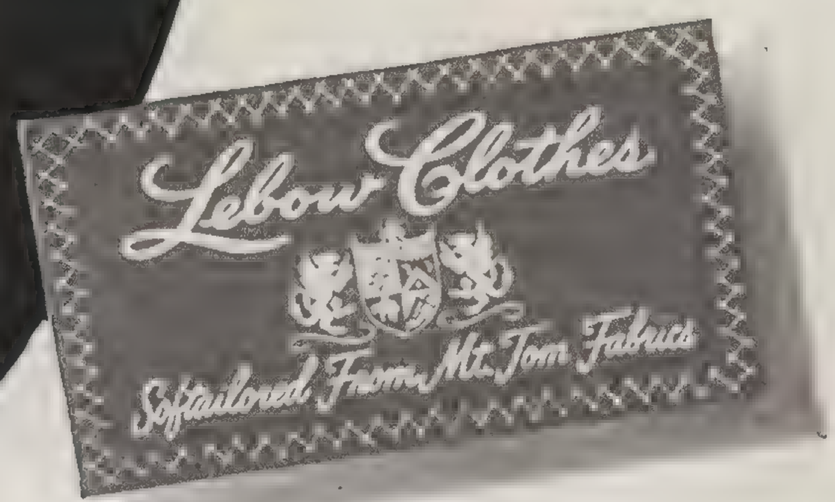

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"THE VIENNA BOYS"

BY GITTA SERENY

[EDITOR'S NOTE: *The Vienna Boys' Choir—some twenty-odd boys ranging in age from ten to fifteen—arrives in New York in mid-October. Under the direction of Felix Molzer, their first concert is scheduled to be held here; later they go on an extensive tour of the United States and Canada. By ..March, ..when ..they return ..to Europe, they will have given some eighty performances.*]

NOTRE-DAME was empty. Few candles were lit and only very little light filtered through the stained glass windows. It was 10:45 A.M., a grisly, grey sort of Paris morning. A few sightseers, a few nuns, and here and there the echo of steps on the cold stone floor.

In front of the altar, in the centre of the church, in a semicircle, stood twenty small boys. Wearing navy-blue coats and holding navy-blue sailor caps in their hands, directed by a young blond man in sweater and grey flannels, they were singing Verdi's requiem. A few minutes went by; suddenly the church was full. Where the people who were pressing forward had come from, at just what moment they had arrived, none could say. There was silence, deep silence, except for children's voices.

An old woman knelt down at the altar railing and crossed herself. All through the church one could hear the swish-swish of people kneeling down and feel the silence of the people listening. The priest of the cathedral had come in, through the door behind the altar. Now he stood there with his hands folded in front of him, near the singing boys.

The second amen died away in an articulate whisper, far up in the dome and behind the pillars of Notre-Dame. People were still kneeling. The priest came up and shook hands with the leader. "The holiness of this church forbids it—I would applaud otherwise—I thank them," he said, softly, in French. "*Les Petits Chanteurs de Vienne*, many of them have been here already; now this group too will know that they have sung in the world's most beautiful church. Thank them for us, for me."

Through a standing, smiling throng, the little boys filed out of the cathedral. "*Quelles voix*," one could hear, in a whisper here and there. Some of the boys stopped for a moment at the table next to the door where holy pictures, rosaries, and descriptions of Notre-Dame are sold. "One hundred and twenty francs," said one of them in German, with awe in his voice, pointing out a minute replica of Notre-Dame. And they crossed themselves and walked out.

In the dim light of the cathedral, the navy-blue coats had looked well cut, the children well groomed. Once outside, the daylight uncovered worn shoes and sagging pockets, and woollen scarfs of various forms and colours, and it uncovered very small thin faces and legs. Very small boys.

All this happened on a tour of Paris. We were driving around in one of those sky-blue Paris sightseeing buses. There wasn't any guide, so I—having known the children since the year before in Vienna—had offered to show them around a bit.

In the bus, they had a hard time sitting still. Rector Schnitt, the "principal" of the *Institut*, kept shouting, "Will you sit down, *will* you sit still," and the kids kept hopping up, jumping all over each other, so as to see both sides, back and front of the bus route at the same time. Not all of them, of course; there were some who had sat down in the back of the bus by themselves, and were looking out quietly; one little boy who had bought a picture calendar of Paris, and who kept pointing at the different photographs, nudged me and asked: "Excuse me, is this the place where the French heroes are buried? Excuse me, is this the place where the French senate convenes?"

Being in Paris was tremendously exciting and impressive for them. "This is the first time, as I remember it, that the boys had stage fright," their conductor and musical director, Romano Piccuti, had said to me previously.

At the huge Palais de Chaillot, the evening before, they had given their first Paris concert. With songs by Gabrielli, Scarlatti, Schubert, Krieger, Mozart, Strauss, Rameau, Urbanek, and an operetta in charming period costumes, they had earned themselves ten encores and a tremendous success.

Darting here and there in the moving bus, they answered my question on what they wanted most to see in Paris with a chorused "The Automobile Show." But in spite of their clamourings and face pulling, the rector remained firm in his belief that that wasn't what they had rented a sightseeing bus for.

NAPOLEON VS. HITLER

At the Invalides, a very little boy informed me that he certainly thought Napoleon was a greater man than the Fuehrer. "But he was mad, too, wasn't he?" he concluded. Looking at the tomb of the King of Rome, another boy remarked that it was regrettable that this coffin had been brought back to France by Hitler—he didn't think the French would like that very much. He was still thinking about it when he walked back to the bus and said to me: "You know, one can sort of feel that the French don't like it much when they hear us speak German, but when they find out that we are Viennese and the Vienna Choir, they are so nice to us. That's nice, isn't it?" That was Rudi, son of an ironmonger in upper Austria, nine and a half years old.

In Montparnasse, when I tried to tell them about the gay life there, I was severely reprimanded for my frivolities and asked to "please, tell us a little about the general political situation in France at present."

Several of the boys commented very aptly on De Gaulle and the municipal and national elections, and I finally asked them where they got all this knowledge. "We read," said

(Continued on page 146)

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"THE VIENNA BOYS"

(Continued from page 144)

one, not taller than three feet.

Even though these are children from an occupied country and therefore apt to treat politics as Life rather than Incidental, as do the young in free countries, still, all this may easily sound as if they were a bunch of precocious show children. But the astounding thing, on the contrary, is that they are not that at all.

The Vienna Boys' Choir is known and has been known for centuries as the foremost children's choir in the world. It was founded by the Emperor Maximilian in the middle ages. The Rector, telling us later at lunch a little about their past and present, said that there are about 100 boys at the *Institut* at one time. They range in age between eight and fourteen. Only those between ten and fourteen actually live there. Every week, 100 boys of seven and eight take the examination; every half year an extra 500. Only 35 or so are accepted every year. For two years, until they reach their tenth year, they continue to live at home and only come in daily for music lessons. During that time they are really still on trial.

Once actually accepted into the *Institut*, they work an average of thirteen hours a day. Each child, in addition to his extensive musical training, which includes diction, voice training, composition, conducting, and history of music, receives the kind of school education his parents wish him to have, and to which, presumably, he will return after his fifteenth year. Lessons are given by private instructors.

CHOIR BOY'S LIFE

At the entrance examination, the only thing taken into consideration is the child's voice. Where he comes from, who his family is, how much money he has, never enter into the matter at all. The boys, therefore, come from all circles of life. During their four years at the *Institut*, their education is free, and all their living expenses are provided for, including the Boys' Choir (*Wiener Saengerknaben*) uniform. When their voices change, they are permitted to remain at the *Institut* for several months, continuing with their school studies there, but are permitted to go out more and more frequently as the weeks go by until they are again completely used to living outside. Then they return to their homes. Strangely enough, only very few boys of the Boys' Choir have become musicians in their maturity, though there are, of course, some notable exceptions, among which the outstanding one is Franz Schubert.

The Rector told me, contrary to what is generally believed, that the Choir is not an all-Catholic institution. "We don't care what a child's religion is as long as he can sing," he said. "We've had Protestant and Jewish children and others who were brought up without religion. They receive whatever religious instruction their parents wish them to have and all we ask of them is to respect each other's faith. It has always worked," he added. "The Nazis threw me out as soon as they took over, but they carried on with the Choir as propaganda for themselves. I don't want to talk to the children about politics, but if we did, you'd see quickly enough that very little has remained in their minds of the Nazis' teachings."

The boys are organized into three groups. One group stays in Vienna, sings at musical functions, participates in opera performances, plays at the state theatres, and sings Mass at the palace chapel every Sunday. The two other groups travel. Ever since the Choir came into existence, the boys were housed in a wing of the "Hofburg," the town residence of the Austrian Imperial family.

HOUSING PROBLEMS

"We have bought the 'Augarten Palais,' a week-end palace of the Imperial family in the midst of one of Vienna's most beautiful parks," said Rector Schnitt. "Now the problem is the central heating. In Austria, one can't get stove pipes for love or money, you see," he added, "and that is actually the purpose of our present tour through Europe. The only stove pipes for sale in Europe at this time are in France. They are being very nice and holding them for us in readiness to be shipped, while we work to get the money to buy them. They cost half a million francs and we must earn it. It's going to be tough going, but we'll just about make it."

The group that visited Paris has given fifty concerts in one month; in Germany, Belgium, and France. Another group has been all through Switzerland and Holland. Their success is overwhelming, but so are the taxes and expenses.

So the children sing. They sing in large concert halls in Paris and Amsterdam, Bern and Berlin—and they sing in drafty provincial theatres, in hospital wards, and city halls, and, traditionally, in every church they enter. They sing every evening and many afternoons; they rehearse most mornings. They get up at eight and go to bed at midnight and go to bed for three hours after lunch so that they are able to take the strain. They are wildly applauded by thousands of people and stared at by whomever they meet; they are given candies and told they are wonderful and they get photographed on an average of once a day. And with it all, and in spite of it, they are *not* "show children."

The man largely responsible for that phenomenon is no doubt Rector Schnitt. He is a jovially severe man of peasant stock, who educates the boys in a manner that has nothing to do with modern methods of education or psychology. He believes in giving them as much rest as can be spared from the best possible musical education. He believes in giving them as much food as he can either buy for them, or, in Austria, scrounge for them. He believes in being extremely severe with them and hardly ever praising them in so many words. And he never himself singles out any child for special attention,

(Continued on page 148)

STEINMETZ

The *Lazy Bones* going through a lock on its way to Lake Okeechobee.

SEVEN DAYS ON A SHANTY BOAT

BY GRACE LEWIS CASANOVA

SEVEN days on a shanty boat, chugging along the Caloosahatchee River in Florida, from Fort Myers on the West Coast inland to Lake Okeechobee and back, are guaranteed to give that "quiet from the inside out" feeling. The tempo is purposely slow on the *Lazy Bones*, the name Captain Swift has given his shanty boat, built according to his specifications in Jacksonville. Sixteen passengers, including the Captain, mate, and cook, are accommodated in the cabins of the scarlet-and-white houseboat. The roof of the cabin forms the sun deck, where one can toast to a lovely brown or retreat to the shade of the awning aft. The mess and galley are miracles of shipshapeness, and from stove to table come such regional dishes as crabmeat jambalaya and shrimp pilau with hush puppies and cracklin' bread. And all the citrus fruits you can eat. Betty Miller is the mate, and whether she is throwing a line over the side at docking time or throwing together a lemon chiffon pie, she is equally and cheerfully expert.

It takes a little while to adjust to the leisurely movement of the shanty boat as it follows the winding river between jungle shores of palmetto and cabbage palms, of cypress and live oaks in their fluttering shawls of Spanish moss. "Will it *all* be like this?" you wonder dubiously. Then suddenly the landscape changes to open prairie over which Brahmin cattle (imported because of their greater immunity to heat and ticks) graze and are herded by Seminole cowboys. Then come the groves of orange and grapefruit, with a sad unpainted pine shack or a villa of bright tiles and cultivated gardens.

Suddenly the quiet waters are disturbed by the rush of a smart cabin cruiser, with pretty people waving and staring at the shanty boat. But signs of human life are rare. It is the birds you learn to watch for. The white ibis landing daintily on a sandy cove. The languorous flight of the blue heron, like a woman waving her fan. The beautiful and fast-disappearing roseate spoonbill. "And look quick! There goes an alligator. It *is* one, isn't it, Captain?" "It could be. I didn't see it," he smiles politely, knowing that it was probably only a large turtle or a floating log. Of course, there are alligators, great big ones, to be seen sunning themselves on the banks, but the Captain can't produce them to order.

Every night the *Lazy Bones* has a different mooring. A stroll through LaBelle reveals a frontier fur-trading station, which boasts of having no police force, no night clubs, and a minimum of neon lights. Very restful, I found LaBelle. At Moore Haven we were taken in motor cars, by the local constable, to visit a Seminole settlement in the back country. We took a picnic lunch and ate it on the Reservation, with children hurtling from the Government School for recess, the girls dressed exactly like their mothers in gaudy patchwork capes and long skirts and pounds of beads around their necks, none of which kept them from playing football with the boys. The Seminoles, or Cowcreeks as they prefer to call themselves, still live according to their tribal laws, have never officially surrendered to the United States Army, are self-supporting, and only ask to be let alone.

The farthest stop of the two-hundred-mile journey, via the canal and several locks, is at Clewiston on Lake Okeechobee. Here the passengers had the choice of a visit to a raw sugar mill or an all-day junket

(Continued on page 148)

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SEVEN DAYS ON A SHANTY BOAT

(Continued from page 147)

into the Everglades in a swamp buggy with huge war-surplus bomber tires. (This excursion is the only extra on the trip.) I did not take it; not because I prefer sugar mills but because I wanted to go out on Lake Okeechobee and try some fishing off the dock with a bamboo pole, a hook, and a worm or a nice chunk of "swimp."

And how those catfish bit! They are best skinned and fried, but I hesitated to ask the cook, a Maine man, to go to this extra trouble for so many of us, so my catch was handed over to an admiring girl who had been fishing beside me and who said her ma was ailing and had a fancy for a "mess of butter cat."

When the six who had chosen the swamp buggy excursion returned that night I wished I had gone with them. They spoke in subdued tones of the wild ride in the twilit isolation of mangrove swamps and moss-draped cypresses where no trail was visible save to their guide. The motion-picture enthusiasts struggled through jungles of razor-edged saw grass to get their shots, always with the uneasy yet exciting feeling that they might lose their way in this primitive wilderness. Along with this fresh experience, they brought back orchids and airplants, and the white cores of young palm trees which, sliced thin and served with French dressing, become hearts of palm salad.

FOR FUTURE SHANTY BOAT TRAVELLERS

Practical data: The *Lazy Bones* is operated on a charter basis and each person's share of the charter fee is $70, plus the Federal transportation tax of $4.20. The sailing dates from Fort Myers are from December 27th to March 7th. The houseboat leaves about 10.30 Monday morning, returning early Saturday afternoon.

Passengers have the privilege of sleeping aboard Sunday night before cruising and the Saturday night at the end of the cruise. Bring your own bed linen and towels—blankets are furnished. Bring a camera, coloured film, binoculars, sun tan oil, and simple sport clothes.

To book passage, write Captain Frank Swift; in the summer at Box 57, Camden, Maine, or in winter at Box 882, Fort Myers, Florida. In addition to the shanty boat's winter cruises, Captain Swift also runs windjammer cruises in the summertime.

"THE VIENNA BOYS"

(Continued from page 146)

nor permits others to do so. Each group does have three "stars"—but I don't believe they know it.

Maestro Piccuti is a young Italian who fell in love with Vienna when he was twenty-three, and got the coveted job of musical director of the Vienna Boys' Choir at twenty-four. Today he is said to know more about children's voices than any other man. He directs them with minute movements of his hands and very graphic directions of his eyes. He loves them, knows he is unique at his job. He has only one other desire—to conduct an orchestra.

The evening of their second Paris concert, I was standing in the dressing-room watching the children. They had that day received the official welcome of the city of Paris, they had been allowed to read enthusiastic comments in the French press, and they had just finished giving a sensational concert. But all they were interested in were the chocolate cakes someone had brought for them.

Overexcited and sleepy at the same time, one of the little boys shook hands with me when I kissed him goodbye after the concert. "It's so beautiful here, it's so beautiful everywhere—there won't be another war, will there?...It's so beautiful."

CORRECTION

On page 154 of Vogue, September 15, the price of the Harman watch bracelet at Bergdorf Goodman was quoted, in error, as $58 plus tax. The correct price is $64.50 plus tax. Bergdorf Goodman regrets having supplied the wrong information.

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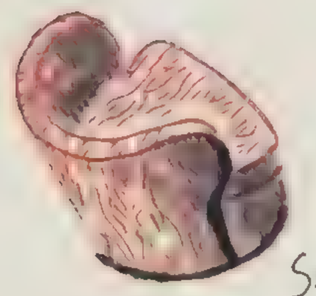

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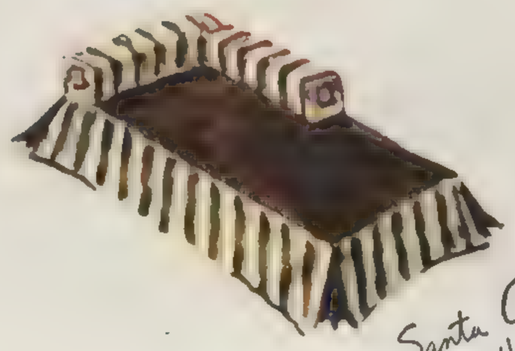

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MAGICAL LADY GREGORY

(Continued from page 98)

she stood quite still and hidden.

She was waiting breakfast for me when I arrived, and what a memorable meal that was! Barm-brac, the delicious home-made currant-stuffed yeast bread, and porridge with lashin's of thick cream, and the best ham and eggs I ever tasted. She looked unchanged, though it was twelve years since I had seen her.

"Mr. Yeats," she told me, "will not be down until luncheon."

After breakfast she took me around the "policies," pointing out the great catalpa that George Moore erroneously had called a weeping ash, and the lawn where she had once seen Æ's son, Brian, face to face with a hedgehog. She walked me through the kitchen garden to the hothouses full of ripening nectarine and peach, and told me to eat my fill: a dark-leaved magnolia was in blossom, trained against the brick wall, its cream-coloured blossoms the texture of lemon-verbena scented kid gloves. Aunt Augusta questioned me closely, intimately: how was my mother? Was I not my mother's favourite child? Had I not been my father's? Was it not true that he had left us two girls very well off? She seemed hardly to hearken to my replies, that there had been very little money left when Father died, that Mother only had her jointure, etc. She went on to say, "I'm so deeply touched that you want to write about me. You must ask me anything you want, and I will try to tell you, and help you all I can."

Gauchely, miserably, I blurted out it was of Synge I wished to write; unruffled, sweetly, she began at once to speak of him, saying he had stayed but seldom at Coole, because of his wretched ill-health, and telling how when he was dying in a Dublin nursing home, he asked: "May I have my bed pulled up to the window, so that I may die with my eyes upon the blue Wicklow hills."

She showed me her magnificent library. "I understand you are very interested in the East," she said. "Your grandfather, Sir Mountstuart Grant-Duff, was a great scholar, and a friend of my husband's. He was Governor of Madras at the same time that my husband was Governor of Ceylon." She pointed out Sanskrit grammars and volumes of Singhalese poetry, splendid tooled-leather editions of Oriental history and philosophy. She told me of her marriage when she was twenty-eight (she was born March 15, 1852, and died in 1932).

She was the youngest of three Miss Persse's, who lived with their mother at Roxborough, but seven miles away. She had been very happy in her marriage, and until her husband's death had written nothing but a pamphlet in defense of Arabi Pasha, the Egyptian rebel. When Sir William died, she did a superb job editing his journals. She had adored her son, and "you shall see my chicks—my grandchildren," she promised me. "They are coming over for luncheon with their mother. Ann is about your age, she has golden hair; Richard has a new car his mother and I gave him for his twenty-firster—he will be bringing them over in that."

She told me it was for Richard's sake she clung to Coole, though she felt herself rattling around in the big house, like a dried, old pea. Then she spoke of her great-nephew, Michael Shawe-Taylor, who had a fine place, Castle Taylor, but a few miles away. "He'll be coming also for luncheon," she said. "It would be so nice, dear girl, if you would marry him; that is, of course, if you like each other. Your sweet mother would, I am sure, not object; he is a good boy, and did well at Eton and the Varsity." I objected I was already engaged. "That doesn't mean anything, at your age," said Aunt Augusta firmly, and I quailed. How dare I withstand the sibyl of the Irish Renaissance, the Grand Old Woman of Irish letters?

We walked back into the house, and while she left me to see how Yeats had slept, I browsed amongst her books, marvelling at so rich a life. She had, indeed, been "wise all her life long." Forty plays she had written, and all had been produced in Dublin, and some in London and elsewhere. And this was not counting her translations, from Goldoni, Sudermann, and Molière. For forty years her house, buried in the deepest, remotest country, had been the heart and focus of the whole Irish literary revival. The Abbey Theatre was hers as it was no one else's, not even Yeats's, and what, indeed, would Yeats, himself, have done without her? A slow worker, content to write from five to nine lines a day, and forever rewriting these, he needed the serene surrounding care she gave him, protecting him from social and intellectual distractions, attending to his digestion as well as to his metre. His passionate devotion to the fiery artist, Maud Gonne, did not fulfill his need for a governess as well, and this, self-effacing yet peremptory, Aunt Augusta was. Nor did his late marriage make the faintest break in their friendship, for "George," Yeats' wife, and later their two children, came as freely and constantly to Coole as Yeats himself; yet, when he needed peace, he knew he still could come alone. Aunt Augusta read to him every evening, or he to her: Tolstoy's *War and Peace*, Spenser's *Faerie Queen*, Johnson's *Rasselas*. And, as he wrote to me after her death, "Wherever I went, I always gathered up news and stories for her."

Lunch came, the table bright with zinnias, and with it, Mrs. Gough, middle-aged, middle-class, obviously a hard-bitten, hard-drinking woman; Ann and Richard Gregory came too, freckled, undistinguished; also Michael Shawe-Taylor, moustachioed, handsome, dashing, a trifle stout: already, his sister told me later, he was well-known as the youngest club-bore in London. We had barely finished eating, when he dragged me up to Aunt Augusta. "May I take the two Anns and Richard over to Castle Taylor? And will you and the rest of you follow us for tea? I think Bridget still can raise eight cups." Aunt Augusta nodded graciously and off we dashed. Castle Taylor was most ro-

(Continued on page 152)

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MAGICAL LADY GREGORY

(Continued from page 151)

mantic. All the windows had been broken "in the troubles," so it was a trifle draughty, and all the furniture burnt, so there was none, except for some garden chairs in the drawing room. But the eighteenth-century porticoed verandah had escaped damage, and while Ann and Richard went in to look at Epaminondas, the cat, who had suddenly and unsuitably produced kittens, Michael and I leant over the grey lichen-covered balustrade, and sunned ourselves.

"You know I'm supposed to marry you," Michael groaned in a sepulchral voice.

I shuddered. "But I'm already engaged to Christopher Fremantle."

"Thank heaven," Michael said fervently, adding politely, "it's not that I don't like you or anything but I hate the idea of being bullied into matrimony with you, just because you're an heiress and it suits Aunt Augusta's book."

"I'm not an heiress," I said, and Michael whistled. "Aunt Augusta's out on two counts. Oh, my!" he said.

Secure from each other's honourable intentions, Michael and I quickly made good friends. But Aunt Augusta had no intention of having her plans thwarted. She asked Michael over to Coole to stay, and as he was living quite alone, but for Bridget, Epaminondas, and the various chickens that ran around his kitchen, he seemed glad to come.

Aunt Augusta put herself out to entertain us. Each afternoon she would drive us out calling upon the neighbouring gentry. One day we went to the Dunsanys', and I was terrified, because the famous playwright, Lord Dunsany, was discovered out alone in a boat on his lake, shooting teal with a revolver. "Forty-eight pair of woodcock a day we used to get at Coole, and not many less teal," Aunt Augusta said placidly, but, "he often hits larger objects," one of the children warned me as we stood and watched, and I withdrew as quickly as possible from the scene of action.

Wherever we went, people accepted Michael and myself as a couple, many congratulated us, dewy-eyed, and Bridget more than once embraced me, crying out, was it not wonderful that God had sent me to Ireland and Castle Taylor? Michael and I had competitions as to how many nectarines we could eat (which I always won) and how far we could spit the stones (which he did) and we would spend the evenings, after Yeats had left for Dublin to attend the rehearsals of his play, *The Only Jealousy of Emer*, listening to Aunt Augusta's stories.

She would stand in my room, telling a final anecdote, a lit candle held in her hand, relating the marriages she had made: "This man turned out a bit drinky; this girl grew melancholy mad; this other ran away; this one killed herself; but mostly, they worked out for the best." With her black mantilla over her white hair, and the candle shaking in her hen-claw-yellow hands, she looked like a real witch. She had an extraordinary fascination. How was it, I wondered, that this old woman, not rich, not powerful, was core and centre of Ireland's spirit? Her power was so wonderfully indirect: to me, as a girl, she seemed the essence of womanliness: feeding, counselling, inspiring men, and women, too, yet without self-assertion, without trumpets before her, sans publicity or praise. She took all sting from homeliness and old age; if it were into something like this life could ripen, how good it must be! All passion spent, and so much purchased with it.

"Loneliness has made me richfull, as Bacon calls it," she said, and added, "I sometimes think my life has been a series of enthusiasms." Her store of legends was inexhaustible. I can remember so little, only that she bade us, if we met a weasel, be sure and say to it, "I wouldn't be grudging you a pair of boots or shoes if I had them"—an insincere, but, she assured us, essential offer. And she told us, too, that on May Eve, we must scatter primrose blossoms before every window and chimney and door, lest the "Good People" carry off from the house every child of seven or less and each newly married bride.

One night, after I had gone up to bed, Michael and Mrs. Gough said something to annoy Aunt Augusta, and next morning, without any explanation, or "by your leave" I was carried off to Dublin, where we drove to the swankiest hotel, right on Merrion Square. Aunt Augusta was busy rehearsing at the Abbey Theatre all day, and could not be bothered with me. I had thought she would take care of all expenses, and Mother, assuming, also, I was to be Aunt Augusta's guest, had given me only pocket money. When I found I was expected to pay my hotel bills, I was flabbergasted. I found I could just afford "bed and breakfast." So, with Aunt Augusta watching intently, I would eat my way each morning steadily through cereal, herrings, bacon, and eggs, sausages, cold ham, toast and butter and marmalade, muffins, and coffee, and for the rest of the twenty-four hours, would fast, mouching lonelily around the city. Aunt Augusta, after watching me eat my huge breakfast for two mornings, wrote off to Michael (who subsequently sent me the letter), "She would not do for you at all; she is not as well-off as I thought, and she would eat you out of house and home in a week."

Late in the evenings, their rehearsals over, I was allowed to join Yeats and Aunt Augusta at the Kildare St. Club. Then Yeats would talk. I have never before or since heard any talk that was half such fun: it was like the river Liffey in spate, or the earliest Homeric legends; it was better than any imaginable sagas. And all were such droll tales, told better than anyone ever told stories.

I stayed for the play's first night, then bade Aunt Augusta goodbye, and never saw her again. Michael came to my wedding with his sister, and Lady Gregory sent me an autographed copy of her two-volume *Visions and Beliefs of the West of Ireland*. Only Yeats could truly describe her; not only her "one laurelled head" but the stories she had "to keep the soul of man alive."

DESIGNS FOR DRESSMAKING

(Continued from page 133)

6552 6628 6587

6628 (tucked shirt). In sizes 12 to 20 (30 to 38). For size 16, 2⅛ yds. of 35" material. 6552 (skirt). 24 to 32 inch waist. For size 28, use 2 yds. 54" cloth.

Number 6587 (skirt and blouse planned together). Sizes 12 to 20 (30 to 38). For 16: 1¾ yds. 54" material needed for blouse. 2¾ yds. 54" material for skirt.

6628 6611 6519 6555 6361

Number 6628 (front-tucked shirt). For information, see figure above. Number 6611 (trouser-pleated skirt). 24 to 32 inch waist. For size 28, use 1½ yards 54" material.

6519 (shirt), sizes 12 to 20 (30 to 38). 6555 (vest), sizes 10 to 20 (28 to 38). 6361 (skirt), 24 to 32 inch waist. For size 28: 3 yds. 54" material required for skirt.

6238 6609 6560 6479

Number 6238 (blouse). Sizes 12 to 20 (30 to 38). For size 16: 1¼ yds. 54" material. 6609 (skirt). 24 to 32 inch waist. For size 28, 2⅝ yards 54" material.

Number 6560 (cropped cardigan), in 10 to 20 (28 to 38). For size 16: 1⅝ yds. 54-inch material. 6479 (skirt), 24 to 34 inch waist. For size 28: 1¼ yds. 54" cloth.

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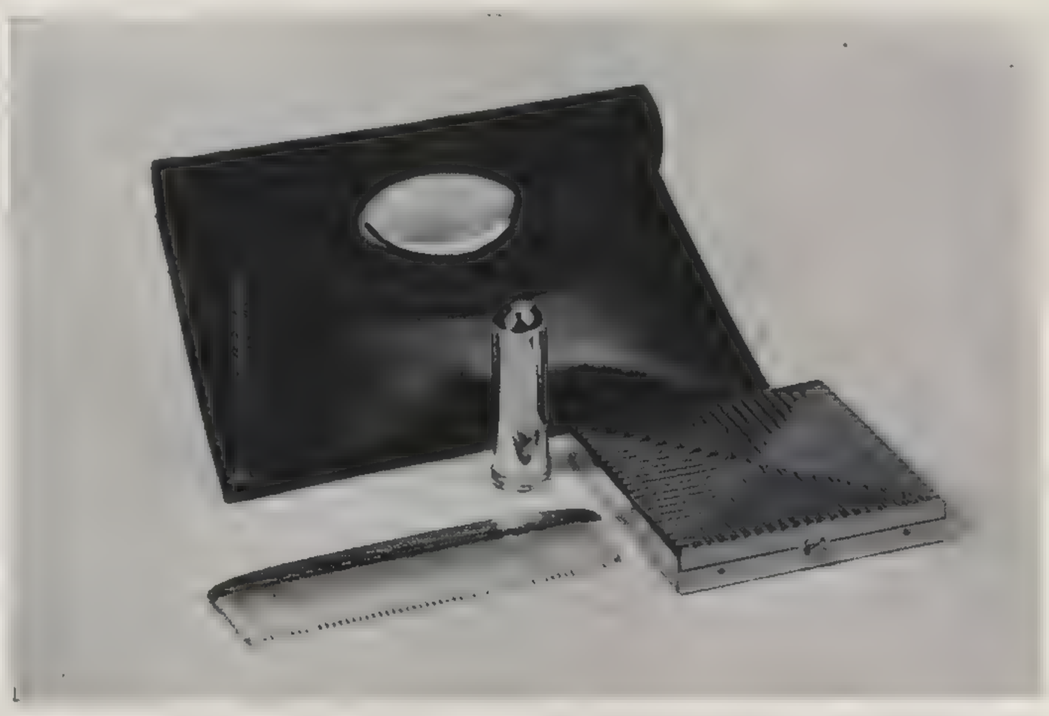

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THE EVER-READY HOSTESS

BY DIONE LUCAS

POULET VALLÉE D'AUGE

This is a beautiful dish and can be prepared 2 or 3 days ahead of time and kept in the refrigerator to be heated and used when wanted. It can also be made with pheasant or guinea hen.

Take one 3 to 3½ pound bird and brown slightly and carefully all over in hot butter. Add another tablespoonful of butter to the pan; then add one small whole heart and bunch of celery, cubed; one sliced onion; 2 sliced peeled apples.

Cook gently for about 10 minutes, until nearly soft, then add 2 good tablespoonfuls of flour. Mix. Put back the bird and flame it with two tablespoonfuls of hot brandy and good sherry. (To flame, pour the liquor into a small copper pan, heat, light, and pour over the bird as it flames.) Pour on a half-cupful of dry white wine and 1¼ cupfuls of stock. Add salt, pepper, and shake the pan well until it boils. Turn the chicken on its breast, cover, and put in the oven for 40 minutes to an hour. Take the chicken out and replace the pan on the fire. Stir in carefully ½ cupful of heavy cream and leave it to reduce for 10 minutes. Carefully carve the chicken and arrange on a large fried crouton of bread, in the dish for serving. When the sauce is well reduced and of good, creamy consistency, strain over the dish, and garnish with brown potato balls and rings of fried apple.

BRIOCHE PASTE

Put onto a board or slab 2 cupfuls of flour. Take ¼ of it, and make a well in which 1½ yeast cakes are added. Work this up to a soft dough with a little lukewarm milk. Roll it into a ball. Cut a cross in the centre, and drop into a pitcher of warm water and allow to rise to the top.

Take the rest of the flour and make a well in it. Add 2 tablespoonfuls of granulated sugar and a pinch of salt. Add three beaten eggs. Work this up into a dough and beat it on the board until very light and elastic. Cream 5 ounces of butter well and add to this dough with the yeast. Put into well-floured bowl. Cover with a plate and allow it to rise to double its volume. Then break the rise with your finger. Cover again and put it into the refrigerator overnight. The next day, roll the dough into a long sausage. Cut it off into large balls, and put them into well-greased brioche moulds or small tartlet tins. Allow to rise to double its quantity, brush with beaten egg yolk and bake in a hot oven 10 or 15 minutes. Remove and wrap in a hot cloth.

Note: This paste can be kept for several days in the refrigerator and baked when wanted.

DANISH PÂTÉ

1 pig's liver or 2 pounds calf's liver
1 pound bacon
20 anchovies
4 eggs
2 cupfuls of light cream

Pass the liver and bacon through the meat chopper twice; then through a sieve once. Mix in the beaten eggs and pounded anchovies with plenty of seasoning. Add the cream. Take a large, deep dish and line it with thin slices of bacon. Fill with the mixture, place the pan in another pan filled with water, and put it to cook in a moderate oven—325°—30 or 40 minutes. Remove and allow to cool. This makes an excellent pâté.

SOUP À L'OIGNON

(Onion soup)

4 tablespoonfuls fat
2 tablespoonfuls vegetable oil
6 medium-sized onions, finely sliced
Salt and pepper
½ teaspoonful French mustard
1 teaspoonful flour
1 cupful clear champagne, or ½ cupful dry white wine
2½ cupfuls stock or water
4 tablespoonfuls grated American cheese
4 tablespoonfuls grated Parmesan cheese
6 slices French bread

Melt fat with the oil in a casserole. Add the onions, salt, pepper, and mustard. Brown slowly to a very dark brown over a low fire for approximately 30 minutes. Then add the flour and stir until smooth. Continue stirring while you add the wine and stock or water, until you bring it slowly to a boil. Draw aside and leave it to simmer for 25 minutes. Pour into an earthenware casserole or soup bowl. Sprinkle the top with grated American cheese and brown quickly under the broiler. Sprinkle the slices of French bread with a little oil and the Parmesan cheese; brown separately in the oven and serve.

VEGETABLE BORTSCH

½ part cabbage
1/12 parts each—tomato, onion, carrot, parsnips, celery, beets

Shred all the vegetables except the tomato. Just cover with light stock. Add salt, black pepper, 4 crushed cloves of garlic, and simmer until the vegetables are half cooked. Add the shredded cabbage and cook a bit more. Add the skinned, sliced tomato and 2 tablespoonfuls of tomato paste. Add sugar, salt, and pepper. Simmer gently for three-quarters of an hour. Before removing from the fire, take one large raw beet, blanch in cold water and strain the liquid into the bortsch for colouring. Serve with sour cream if desired.

SHRIMP BISQUE

1 pound flounder bones
¼ cupful dry white wine
6 pints water
Salt and pepper
1 carrot
1 onion
8 tablespoonfuls fat
4 tablespoonfuls flour
1 bay leaf
1 pound raw shrimps
1 tablespoonful tomato paste
½ cupful thin cream
1 tablespoonful chopped parsley

Put the fish bones, wine, 4 pints of water and seasoning in a pan. Bring to a boil, add the carrot and onion, boil down to 1½ pints, and strain. Melt 2 tablespoonfuls of the fat; stir in the flour, and pour it into the strained fish stock. Stir until the soup comes to a boil. Add the bay leaf and simmer for 15 minutes.

Bring the shrimps to a boil in 2 pints of water, strain, and crush fine in a wooden bowl. Then crush in the remaining fat. Rub through a hair sieve and add, bit by bit, to the soup, the shrimp butter obtained. Mix in the tomato paste. Add a little extra seasoning and the cream and parsley. Remove the bay leaf and serve with small croutons of fried bread. One or two whole shrimps may be reserved and chopped to be added to the soup as a garnish.

(This recipe may be used for lobster, using the entire crushed lobster shell instead of the whole lobster for the butter, and adding a little chopped lobster meat to the soup as a garnish.)

VICHYSSOISE

4 large potatoes, finely sliced
1 bunch leeks, finely sliced
1 small stalk celery, finely sliced
1 finely sliced onion
Salt and pepper
1 cupful water
1½ cupfuls strong chicken or beef stock
1 cupful cream
Finely chopped fresh chives
Finely shredded and cooked carrots

Place the potatoes, leeks, celery, and onion in a pan with the water. Season and cook very slowly until mushy. Pour on the stock and bring to a boil. Rub through a coarse strainer and then through a fine strainer. Stir over ice until very cold. Add the cream, garnish with the chives and carrots. It is best served in bowls surrounded by crushed ice. (The actual soup part can be made many days ahead of time, and the cream added just before serving.)

MAYONNAISE DE HOMARD

(Lobster mayonnaise)

Note: All these separate ingredients can be made ahead of time and assembled when wanted.

2 cupfuls rice
3 shredded tomatoes
2 tablespoonfuls chopped parsley
Spicy French dressing
Pieces of cold boiled lobster
2 egg yolks
Coarse pepper
Dry mustard
2 tablespoonfuls vinegar or lemon juice
1½ cupfuls oil
2 tablespoonfuls cream
Little tomato pulp

(Continued on page 157)

THE EVER-READY HOSTESS

(Continued from page 156)

Boil rice, drain, and wash in cold water. Put in a bowl and add the tomatoes, skinned and pipped, and the parsley. Mix with French dressing and arrange in long shape on a serving dish, covering top with pieces of cold boiled lobster. Then pour over the following mayonnaise:

Put in a bowl egg yolks, pepper, mustard, vinegar or lemon juice. Then carefully beat in the oil. When thoroughly mixed, add cream and the tomato pulp. Spread over the top of the lobster and serve.

POULET EN CASSEROLE

1 3½-pound chicken
Large lump of butter
2 tablespoonfuls Marsala wine or sherry
18 small white onions
12 small carrots
12 baby turnips
6 hearts of celery, cut in halves
6 hearts of leek
12 small mushroom heads
1 teaspoonful tomato paste
3 level teaspoonfuls potato flour
1½ cupfuls light stock
Salt and pepper
1 bay leaf
Handful chopped parsley

Brown the chicken all over in foaming hot butter; pour over the Marsala wine or sherry. Remove the chicken. Place in the pan the onions, carrots, turnips, hearts of celery, and hearts of leek. Sauté for 2 to 3 minutes. Add the mushroom heads and cook for 2 minutes. Remove from the fire and stir in the tomato paste and potato flour. Pour on the stock. Stir over the fire until the mixture comes to a boil. Put back the chicken, turning breast-side-up halfway through cooking time. Remove and cut chicken in neat joints. Arrange in casserole and scatter the vegetables over the top. If sauce is too thin, thicken it with a little more potato flour which has been mixed in a little water. Reboil and pour over the chicken. Sauté the chicken liver and use as garnish. Add a little chopped parsley.

CHICKEN PIE

2 small chickens
1 sliced onion
1 sliced carrot
1 stalk celery
Salt and pepper
1 bay leaf
3 tablespoonfuls butter
4 level tablespoonfuls flour
Cayenne pepper
1½ cupfuls stock
¼ cupful cream
2 finely chopped, dried mushrooms
3 sliced hard-boiled eggs
2 tablespoonfuls chopped herbs
1½ cupfuls flour
4 tablespoonfuls fat
3 egg yolks
2 tablespoonfuls water
3 tablespoonfuls grated cheese
½ teaspoonful paprika

Put the chickens in a pan with onion, carrot, celery, salt, pepper, bay leaf, and water to cover. Bring slowly to a boil and simmer for 25 to 30 minutes until tender. Remove chickens and take meat from the bones. Remove all skin, cut in coarse shreds, and add to the following sauce:

Sauce: Melt 2 tablespoonfuls butter in a pan; add flour, salt, and cayenne pepper and pour on the chicken stock. Stir over the fire until the sauce comes to a boil. Add the remaining butter, cream, and mushrooms, bit by bit. The mushrooms should be soaked several hours in water. Add a little juice in which the mushrooms were soaked. When well blended, add the chicken with hard-boiled eggs and chopped herbs. Fill a deep dish, brush the edge of the dish with beaten egg and cover with the following crust:

Crust: Put flour on a slab, make a well in the centre, and put in the fat, egg yolks, water, grated cheese, paprika, and salt. Work the centre ingredients to a smooth paste, work in the flour, roll out not too thin, and cover the top. Trim neatly, brush with beaten egg, and bake for 30 to 35 minutes in a 375° F. oven.

CRÊPES NIÇOISES

4 tablespoonfuls flour
1 egg
1 egg yolk
1 tablespoonful oil
½ cupful milk
Salt and pepper
Cayenne pepper
5 or 6 sliced mushrooms
Large lump butter
¾ cupful shredded cooked chicken, veal, ham, or tongue.
3 chopped hard-boiled eggs
1 teaspoonful chopped parsley.
3 or 4 tablespoonfuls sour cream
Grated cheese

Place the flour, egg, egg yolk, oil, 4 tablespoonfuls milk, salt, and cayenne pepper in a bowl. Beat until smooth. Add enough milk to reduce to the consistency of thin cream. Cool in refrigerator for half an hour.

Sauté the mushrooms in a little butter. Add the chicken, veal, ham, or tongue, the hard-boiled eggs, parsley, salt, pepper, and sour cream. Cook for a few minutes; keep warm.

Remove the batter from refrigerator. If too thick, add a little milk. Heat a small pancake pan and grease it with a little hot butter or oil. Cover the bottom with a very thin coating of batter. Brown carefully on one side, turn, and brown the other. Cook remaining batter in the same way.

Place a spoonful of the filling in the middle of each pancake. Fold over and arrange overlapping on a hot serving dish. Pour over 3 tablespoonfuls melted butter. Sprinkle well with grated cheese. Brown under the broiler.

This batter can be made ahead of time and used both for savoury and desserts (leave out the cayenne pepper if using batter for dessert). Recipe given above is very good for using up cold chicken or ham or tongue and of course the crêpes can be used either for Crêpes Suzette or stuffed with strawberries or sliced peaches, mixed with a little whipped vanilla cream and sugar, the tops dusted with confectioner's sugar or just plain, with lemon and granulated sugar. It would be very useful to have a bowl of batter ready in the refrigerator as these can be made up very quickly.

CANETON À L'ORANGE, FROID
(Orange duck—cold)

1 quart jelly
2 tablespoonfuls gelatine
½ cupful sherry
½ cupful red wine
2 blood oranges
3 beaten egg whites
1 duck
Few slices truffles
3 small cooked carrots
12 small cooked mushrooms
Few small bundles water cress
1 tomato, cut into rings

Mix the jelly, gelatine, sherry, red wine, grated rind and juice of the blood oranges, and egg whites. Clarify and when cool, pour a little in a round or oval dish. When just set, arrange on the top slices of duck, which has been previously cooked in a good stock until tender and then cooled.

Garnish with slices of truffles, the skinned pips of the blood oranges, small cooked carrots, and mushrooms, all to be very cold and free from fat of any kind. Cover top with jelly which is on the point of setting. Leave until quite firm. Turn out and garnish with small bundles of water cress threaded through a ring of tomato and small moulds of jelly, with the addition of grated orange rind in the jelly.

VEAU À LA CRÈME
(Veal in cream)

2 pounds veal from shoulder or leg
2 tablespoonfuls butter
2 tablespoonfuls sherry
1 small finely chopped onion
1 finely chopped clove garlic
4 skinned and sliced tomatoes
3 tablespoonfuls flour
1 cupful stock
¾ cupful thin sour cream
Salt & pepper
1 bay leaf
Chopped chives
1 tablespoonful tomato paste

Cut the veal in large squares, brown all over in the hot butter, and pour over the hot sherry. Remove the veal. Place in the pan the onion and garlic and cook for 2 minutes. Add the tomatoes and cook for 3 minutes. Remove from the fire and stir in the tomato paste and flour. Add the stock and stir over the fire until the mixture comes to a boil. Carefully mix in the sour cream and season; add the bay leaf and the veal. Cook slowly for ¾ hour, or until the veal is tender. Serve in a casserole. If sauce is too thin, boil down before pouring over. Sprinkle with chives and serve.

(Continued on page 158)

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Hand in hand with fashion

THE EVER-READY HOSTESS

(Continued from page 157)

OMELETTES

For omelettes, it is necessary to have a cast-iron or aluminum pan. The metal must be of a porous nature; so copper, tin-lined, or stainless steel pans are of no use for this purpose.

When the pan is new, rub over the surface with a piece of dry steel wool. Then clean the pan thoroughly with oil. Never touch the pan with water at any time. When thoroughly clean, fill with oil and leave for about 48 hours. Pour off the oil, which, of course, can be used again, and wipe the pan thoroughly. Get it very hot and then the pan is seasoned for use.

To make an omelette:

1 teaspoonful butter
3 eggs
1 teaspoonful cold water
Salt & pepper

Test the heat of the pan by trying it with a small piece of butter. If the butter sizzles briskly without browning when it dissolves, the pan has reached the right temperature. Drop in at once 1 teaspoonful of butter and 3 eggs, which have been beaten with 1 teaspoonful of cold water, salt and pepper until they mix without being frothy. Stir quickly with a fork and shake the pan until the eggs begin to set. Then stir more slowly on the top of the set eggs for a minute or two. Leave for a second. Fold over the omelette to the edge of the pan. Turn out at once onto a hot serving dish.

OMELETTE FINES HERBES

3 eggs
1 teaspoonful cold water
Salt and pepper
Parsley
Chives
Tarragon
Fresh thyme
Onion—a tiny bit, finely chopped
Garlic—a speck
1 teaspoonful butter

Beat the eggs with 1 teaspoonful cold water, add the salt and pepper, and beat well—not too frothy. Mix herbs and chop very finely with onion and garlic. Add this to the hot butter just before adding the eggs. Finish off as usual omelette. Small croutons of fried bread can be added to the herbs if desired.

CHOCOLATE MOUSSE

To make enough for 8 people, take ½ pound of dark sweet chocolate, cut up roughly and put into a pan with 6 tablespoonfuls of coffee or water and stir over a slow fire until thoroughly dissolved. Remove from fire and stir in carefully 5 beaten egg yolks; 1 tablespoonful rum, and the 5 beaten egg whites, and blend the latter in very well. Pour into small pots for serving. Put to set for at least 4 hours in the refrigerator.

CHOCOLATE ROLL

Separate 6 large eggs. Beat one cupful of sugar into the yolks, until light and frothy. Then add 7 ounces of dark sweet chocolate which has been dissolved over a slow fire with 5 tablespoonfuls of coffee or water. Then add the stiffly beaten egg whites and mix in well.

Oil a cookie sheet and line with waxed paper. Oil again; spread the mixture on top and bake for 15 minutes in a 350° oven. Open the door of the oven and allow it to stand for 5 minutes. Then remove and cover with a damp cloth. Put in the refrigerator to cool. Remove cloth carefully; sprinkle well with cocoa. Turn out onto wax paper. Carefully peel off the paper that you will find on the top. Spread with whipped vanilla cream and roll out like a jelly roll.

COOKIES SABLÉS

1 cupful flour
4 hard-boiled egg yolks
6 level tablespoonfuls butter
6 level tablespoonfuls sugar
Grated rind of 1 lemon
Pinch of salt

Put flour on a pastry board and make a well in the centre. Put in egg yolks passed through a strainer with butter, sugar, lemon, and salt. Mix centre ingredients to a smooth paste. Work in the flour; roll out not too thin; cut in small rounds; arrange on an ungreased cookie sheet and bake for 15 minutes in a 350° F. oven.

SWISS PLUM TART

2 cupfuls flour
2 hard-boiled eggs
4 eggs
2 tablespoonfuls browned almonds
1 cupful granulated sugar
4 tablespoonfuls fat
1 teaspoonful ground cinnamon
½ teaspoonful ground ginger
Grated rind of 1 lemon
Salt
Bread crumbs
1 pound plums
Handful ground or grated pecans or walnuts
Little confectioner's sugar

Put the flour on a pastry board or slab. Make a well in the centre and in it put the yolks of the 2 hard-boiled eggs which have been put through a strainer, 3 raw egg yolks, 2 tablespoonfuls browned almonds, 4 tablespoonfuls sugar, 4 tablespoonfuls fat, 1 teaspoonful ground cinnamon, ½ teaspoonful ground ginger, the grated rind of 1 lemon, and a pinch of salt. Work the centre ingredients to a smooth paste. Work the flour in quickly. Roll out, not too thin. Place a *flan* ring on a cookie sheet. (A *flan* ring is a metal ring, like the sides of a pan, but with no bottom. It is placed on the cookie sheet, which acts as bottom. The ring is lifted off after baking, making cutting easy.) Line it with the pastry and trim off neatly. Sprinkle the bottom with bread crumbs and brush edges with beaten egg.

Cut the plums in quarters. Mix in a handful of ground pecans or walnuts and a little sugar. Fill the tart and cover with the remaining pastry. Trim off neatly and press down edges with tip of knife. Brush over the top with beaten egg and sprinkle with granulated sugar and grated or ground pecans or walnuts. Bake for 35 or 40 minutes in a moderate oven. Remove, cool, and dust with confectioner's sugar. Serve.

QUICHE LORRAINE

2 cupfuls flour
2 hard-boiled egg yolks
4 raw egg yolks
5 heaping tablespoons fat
½ teaspoonful dry mustard
Salt
1 teaspoonful paprika
4 tablespoonfuls grated cheese
5 slices bacon
2 whole eggs
¼ cupful cream
Cayenne pepper

Pastry: Put the flour on a slab, make a well in the centre and put in the strained, hard-boiled egg yolks. Add 3 raw egg yolks, fat, mustard, 1 teaspoonful salt, paprika, and 2 tablespoonfuls grated cheese. Work centre ingredients to a smooth paste. Work in the flour and roll out not too thick. Line a *flan* ring with wax paper. Sprinkle with rice and bake for 20 minutes in a 350° F. oven. Remove and fill with the following:

Cook finely shredded bacon until crisp in a hot pan; in the meantime beat 2 eggs and 1 egg yolk in a bowl. Add cream, 2 tablespoonfuls grated cheese, salt, cayenne pepper, crisp bacon, and bacon fat. Fill into the tart and put to set for 15 minutes in a slow oven. Remove and eat hot.

All these recipes have been carefully chosen so that they can be made independently, and put in the ice box several days before using. Also have in your ice box a good supply of mayonnaise which can be turned into green mayonnaise by adding ½ cupful cooked, drained, and strained spinach; tomato mayonnaise by adding a tablespoonful of tomato paste; herb mayonnaise by adding 2 tablespoonfuls of freshly chopped mixed herbs; and tartar sauce by adding 3 tablespoonfuls of chopped hard-boiled eggs, olives, capers, and parsley.

French Dressing: It is good to make a large quantity, as, contrary to most beliefs, this keeps very well. Take a quart Mason square-top jar and in the bottom put 3 teaspoonfuls of salt; 1 teaspoonful of onion salt, and 2 teaspoonfuls of freshly crushed black and white peppercorns: ½ teaspoonful of sugar; level teaspoonful of dry mustard; ½ teaspoonful of Worcestershire sauce; 1 teaspoonful lemon juice; 12 tablespoonfuls tarragon vinegar; 2¾ cupfuls oil. The best is to use 2½ cupfuls of vegetable and ¼ cupful of olive oil. Shake all this well before using.

If garlic is to be added to the salad, the best way of introducing it is to take the end of a fresh loaf of French bread and spread it well with crushed garlic. Toss it in your salad with the dressing just before serving.

ALCOHOLISM

(Continued from page 109)

ship to the narcotic drugs which are inherently habit-forming because they quickly make themselves an indispensable part of body chemistry or to the barbiturate sleeping pills which act predominantly upon the central part of the brain to quiet emotions at their source. Alcohol depresses the brain in progressive stages. The evident depression from moderate amounts is limited to the higher areas where inhibitions, timidities, and anxieties exercise their restraining and disturbing influences. With more than moderate amounts, not only is the effect in this area increased, but it also extends deeper into the brain, and coordination of muscular movement is affected. Still more, and consciousness is obliterated in full anæsthesia.

There is no inspiration in alcohol. It is only when natural talents are inhibited by self-criticism and lack of confidence, by mental hazards, that alcohol, by removing these inhibitions, gives free play to the talents. If there is no innate talent to be released, there is only impairment from the alcohol, except in personal satisfaction.

Few human beings are so fortunately endowed, reared, and surrounded as to be free of conscious and unconscious fears and anxieties. Few are so joyfully situated that they are free from monotony and resentments. Anxiety, fears, monotony, and resentment breed what may be called tension. Tension repressed is uncomfortable; indeed, it may be overwhelmingly painful. Tension is relieved by relaxation, by escape in any act or occupation which the individual finds pleasurable, engrossing, and gratifying. The same relief or relaxation can be obtained passively, certainly, and quickly from the anæsthetic action of alcohol.

It is because of this passive relaxation, the social solvency given by moderate amounts of alcohol, that alcoholic beverages have played a part in human culture from days far before history and will undoubtedly continue to do so. But also in prehistoric days it was recognized that this ready and forceful aid to relaxation could be abused. The danger lay in excess. It is drunkenness that gives alcohol its dangers.

It is the social implications of drunkenness that are important; those on personal health are far less so, but they are the ones that have usually received the emphasis in instruction intended to guide young people away from the use of alcohol. It is a futile emphasis, for under the worst conditions the pathology shown in vivid lithographs on classroom walls—the liver as shriveled as an old shoe, and the lining of the stomach the colour of an English hunting jacket—rarely occurs under fifteen years of conscientiously pursued heavy drinking. Fifteen years in the

(Continued on page 160)

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ALCOHOLISM

(Continued from page 159)

future for the youngster projects virtually into senility. In all honesty, the danger we fear not only for young people but also for the adult is not ill health but drunkenness, drunkenness that makes the father, mother, and child unpredictable strangers.

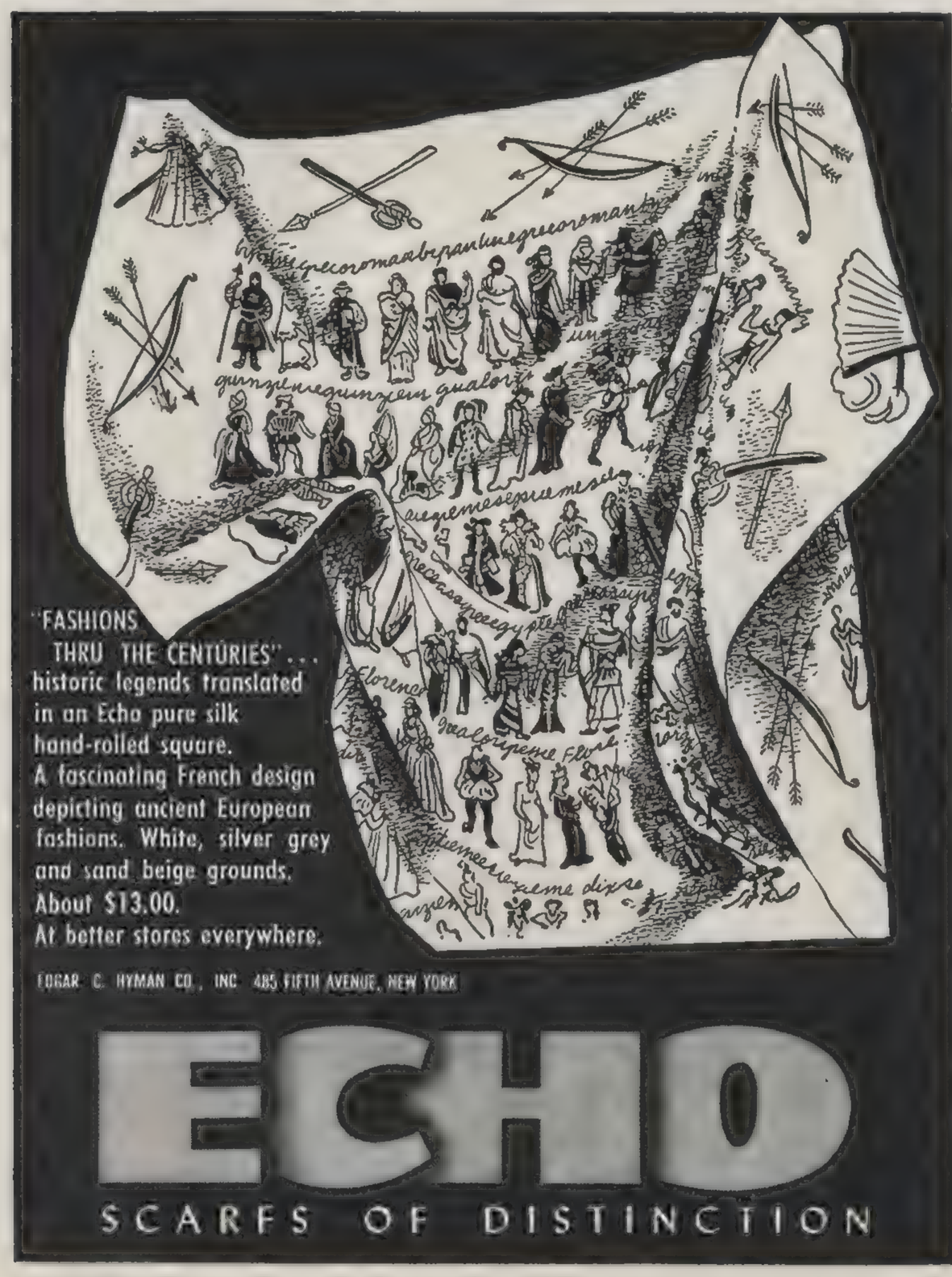
The solution of the problem of excessive drinking, drunkenness, lies in education, the development of strong social customs. Such education must be backed by full and sound scientific knowledge, supported by public interest and carried out with an honest approach. With it must go an equal effort toward that broadening and extension of self-understanding, social understanding, and adjustment to which has been given the name "mental hygiene." And finally, with it must go also the sociological advancement which minimizes the tensions of life and increases the scope of relaxations. It is a difficult job and one which has no short cut, for the problem of drunkenness is not one that comes out of a bottle; it comes out of a man and his total environment.

It is true that alcohol is a prerequisite to drunkenness but it is also true that marriage is a prerequisite to divorce. When there are conventions such as those which set up a double standard for the regard in which drunkenness is held, the strength of that standard sets the ratio of alcoholism as between men and women. In the Scandinavian countries, the ratio is 1 alcoholic woman to 22 alcoholic men; in the United States it is 1 to 6; and in England 1 to 2.

In the Old Testament drunkenness was reproved (and there were some notable instances), moderation was commended and total abstinence was advocated by a small and rigoristic minority. There have always been minorities who have believed that social customs of long survival could, on demand, be abruptly terminated. Such efforts as our own period of national prohibition, instituted in a narrow understanding of human nature, of social customs and of the part played by alcohol, may be more demoralizing than the abuse of alcohol.

Modern studies of the problem of alcohol, conceived in the understanding of the breadth of the problem, have turned attention first on the alcoholic. Understanding of him may lead to his rehabilitation, but far more important for society, it may supply the information for the first sound approach to the solution of the problem of excessive drinking. The first step in these studies has been to unravel the medical and social threads in the moral snarl to the end of viewing the alcoholic not as a moral delinquent but as a man who is ill socially and medically, and for whom society, because of its inadequacies, is in a measure responsible.

(Continued on page 161)



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ALCOHOLISM

(Continued from page 160)

Much the same separation was made a hundred years ago when, from the crusade of Dorothea Lynde Dix, insanity was taken from the moral field and accepted as mental illness.

The scientist has first looked at the overall situation and made some statistical approximations. In the United States some 60 to 65 million inhabitants use alcoholic beverages, mainly in moderation. The exceptions are some 3 millions who habitually drink excessively. The definition used for excess is not in the quantity drunk but in the effect; excess exists when the use of alcohol injures the man socially, economically, maritally, or physically.

On looking closely at representatives of these 3 million excessive users, the students of the problem have found that drunkenness does not stem from a single cause but from a group of causes. There are refined and elaborate classifications, but for simplicity three categories will serve.

About 20 percent of all excessive drinkers only incidentally touch the problem of alcoholism. They are men and women suffering some deep underlying disturbance because of which, and as a chance symptom, they drink excessively. In this category falls the young man developing a schizophrenic psychosis who drinks wildly and witlessly; the older man who has a manic depressive psychosis and who, in one or both phases, goes on sprees; the man who has epilepsy but who instead of having fits gets drunk; the woman suffering from the tensions of menopause who finds relief in alcohol; and the extremely psychopathic, perhaps homosexual man who lives in a society so abnormal to him that he turns to alcohol for obliteration. Such men and women are ill, but not because of alcohol. It is useless to attempt to cure them by treating their drinking habits. The treatment they need is for the malady underlying their drinking. Their medical complaints are often long ignored in the unfortunate belief that all drunks are alike, are weak characters unable to control a practice which most men can control.

The second category of drunks, again another 20 to 30 percent, are also ill, not medically but socially. They are the men and women of low intelligence, low ambition, and narrow social interests, who find the obliteration of their drab existence by alcohol one of the few pleasures of life. They can take alcohol or leave it. They have no overwhelming compulsion. But they prefer to take it. They fill our jails.

The third category is that of the true alcoholic, and it is upon him the interest is particularly directed, for his drinking is of the sort that rests upon a behavior which can not be predicted before it has developed and therefore can not as yet be pre-

(Continued on page 162)

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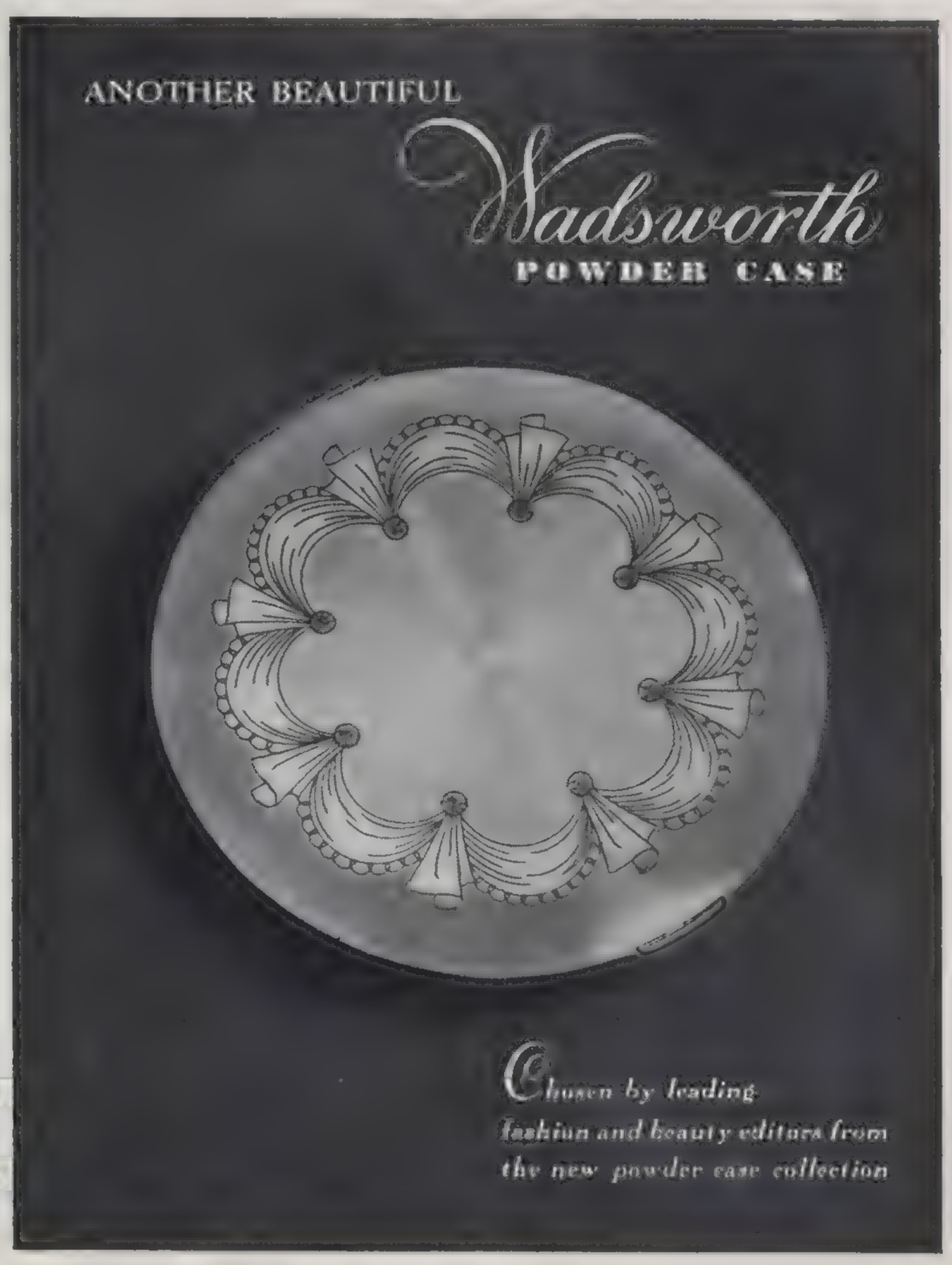

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ALCOHOLISM

(Continued from page 161)

vented. This fact is saddening, for many alcoholics come from among those who are especially talented, especially lovable, and especially fine and sensitive. The characteristic features of the fully developed alcoholic are first that he can no longer drink moderately and never will be able to —one or two drinks end up in a week-long spree; and second, that he has developed a compulsion to drink that drives him to drunkenness in spite of the fact that he knows that his drinking is destroying every value that he cherishes: home, job, family. This pathetic condition rarely appears suddenly, but develops almost imperceptibly over the course of years.

Alcoholism develops, or better perhaps, is displayed, because social customs as yet put no firm barrier to occasional overindulgence in social drinking. The behavior of the developing alcoholic is at first usually indistinguishable from that of his companions, but there are omens which in themselves are not his solely but are more *often* his. He, more often than his companions, has "blackouts," that is, wakes up in the morning after a party with no recollection of what occurred after a certain time. He also far more often "sneaks drinks," that is, when preparing drinks for his guests, sneaks one or two quick ones for himself. Next, he may find he is drinking more than he intends. He wanted only a couple of drinks, but ended up drunk. This stage is that of beginning loss of control over drinking. He is not yet dependent upon alcohol, he is not driven to drink, but when he drinks, he can not stop.

It is at this stage, which may last 2 or 3 years, that a flash of insight or an inspirational understanding of wife, followed by prompt medical, spiritual, or other help, may stop the alcoholic and save him from the next and otherwise almost inevitable step. It is that of rationalization, in which by specious argument he convinces himself that drinking is good for him, just what he needs, and that he has it well under control. He now gets drunk on every occasion, but he convinces himself that he had on each of these occasions a good reason for getting drunk. At about this time he may start taking a drink in the morning to do him good—and also to stop the anxious trembling of his hand and later in the morning also to do him some more good. Such solitary drinking is a break with the age-long customs which make the use of alcohol a part of social activities. The next stage is benders—drunkenness that lasts for days or even weeks and ends often in the hospital.

What is true in dealing with the alcoholic is true also of the whole problem of alcohol. It must be approached with a deep and sympathetic understanding, with tolerance of human nature, and with knowledge of its breadth and significance.

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Third Quiz

Vogue's 14th Prix de Paris

based on the October 15 issue of Vogue.

Answer *one* Fashion and *one* Feature question

FASHION QUESTIONS:

1. Read Vogue's "Beauty by the day . . . beauty by the year" feature (pages 80-85) and suggest another theme that could be used for an Autumn Beauty Issue of Vogue. Outline the editorial material to be shown on six pages.

2. Suggest and develop a two-page feature, tying beauty and fashion together, as done on pages 88-89.

3. Give your opinion of and discuss, in about 500 words, the October 15 cover and its appropriateness for this particular issue of Vogue.

FEATURE QUESTIONS:

1. Suggest four alternate "Able Citizens" who might have been included in the feature appearing on pages 122-123. Write appropriate captions for each.

2. Write an article revealing your own taste in decorating—about a room that would show your own viewpoint. (See *Rooms with a viewpoint* in this issue, pages 110-117).

The answers to this quiz are due December 10, 1948 and should be mailed to:

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*T. M. Reg.

REMODELLED FACE

Of all the women who don't like their faces, not to mention those who just think they could do better, a few do something about it. I mean a major thing; I mean plastic surgery, which really is a major matter, and not to be taken as a frivolous fol-de-rol. It is expensive; some women have found it painful; there is a long, unbecoming recovery.

This is the story of a woman who felt—and who found—that for her, the costs were worth the candle. Her deciding point of view was a good one with which to face plastic surgery. She had thoroughly detested her nose all her life; but she was perfectly aware that it was not deformed; it had not made her shy or neurotic; she realized that any drastic change of the shape of her nose would throw her whole face out of balance and alter the whole character of her appearance. This she most wisely did not want.

But the woman in the case had a problem nose, an ungainly, carelessly modelled sort of nose. The worst thing about it was the broad, heavy nostril line. Plastic surgery had been at the back of her mind from the time of her self-conscious adolescence. As it is with most of these cases, when she decided to have it done, she decided all at once, and wouldn't put it off a minute. Once determined, she probably convinced her husband by sheer force of enthusiasm.

Like the rest of us, her conditioning to plastic surgery was largely based on fiction and movies. She was surprised by the amount of time and trouble that went into the preliminaries alone. First, she was photographed from all sorts of angles: two full profiles, left and right; a full face; and one with the head thrown far back. This gives all the elevations of the face, and the pictures are used as the basis for remodelling. Sheets of tracing paper are placed over them, and sample variations drawn up in relation to the whole face. Her doctor also made motion pictures of her head in action, from straight-face to smile, so that he would have an accurate record of the action of the muscles of her face and nose.

The last preliminary is to build a mask, a three-dimensional model of the face. The patient puts on a rubber bathing cap, and uses long straws to breathe through. A wooden hoop goes around the face to keep the plaster of Paris in bounds. The mask is more than two inches deep, and it has to be left on a few minutes to set. It is a completely painless and simple thing for all but acute cases of claustrophobia.

On the day of the operation, our patient presented herself quite simply at the hospital, was prepared for the operation, wheeled up to the room, and given a sedative to see her through the performance. The anaesthetic was local, given in injections. It was peculiar to her case that she

(Continued on page 165)

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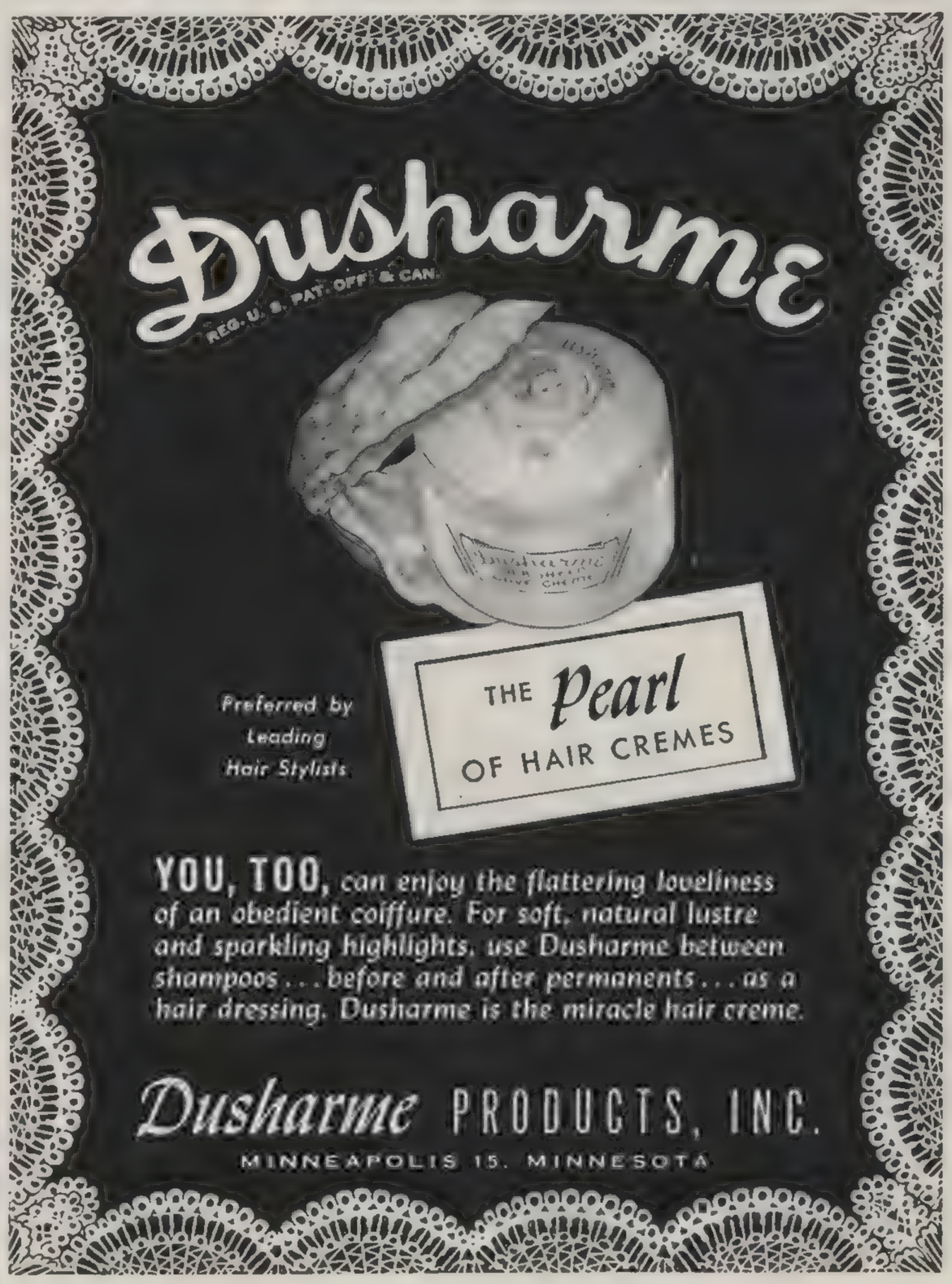

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REMODELLED FACE

(Continued from page 164)

felt faint when the injections were given her, so she was also helped to a shot of adrenalin and spirits of ammonia. The typical pounding-heart effect of the adrenalin panicked her because she did not understand it, but it was the only unpleasantness, the only fear, she suffered in the whole operation. Besides the staff, there were two visiting and impressed doctors watching. She said about it:

"It seemed to me to be a rather crowded affair, and, in my somewhat dazed condition, I was annoyed at how loudly they were all talking. The nervous tension and quantities of sedatives and stimulants had apparently combined in affecting my mental reactions. I was extremely sensitive to the pitch of voices, and noises generally, and was hypercritical of the behaviour of those about me. I was merely a unit in an interesting experiment, and I resented it deeply.

"There was a piece of light bandage over my eyes, and nothing prevented me from keeping them open and watching as much of the proceedings as I could from my point of view. However, when I tried it, I found I could see little more than the architecture of the upper walls and ceiling, and occasionally, when the hand that was doing the work was withdrawn, the faces of half a dozen people staring at me, completely fascinated. So I kept them shut and concentrated on the conversation."

One thing that she gathered from the talk was that in her case an osteotomy was not necessary. This means that they did not have to operate on the bone. The nostrils were made considerably smaller and there was a cartilage graft at the base of the nose, between the nostrils. There are cartilage banks in hospitals, just as there are blood banks; those with an excess donate it for the use of those with too little. The operation lasted an hour and a half, and at the end of that time, she was almost asleep.

Few people are aware of the alarming but perfectly normal afterlooks of an operation on the nose. Probably to go, blindly inexperienced, into ten rounds with Tony Zale would bring about the same appearance. There is a great deal of swelling . . . and it lasts for months. Both eyes are thoroughly blackened. When she woke up, our patient was thoroughly appalled by her looks, and the heavy bandage. She spent a couple of miserable days bathing her eyes with ice water. But while she was not under the impression that she was in a bed of roses, she is firm on the point that she was not in pain then or at any other time.

After three days, she was sent home; after five days, the thick shield and heavy bandage were removed, leaving a strip of adhesive tape, swelling, and bruises. But now at last

(Continued on page 166)

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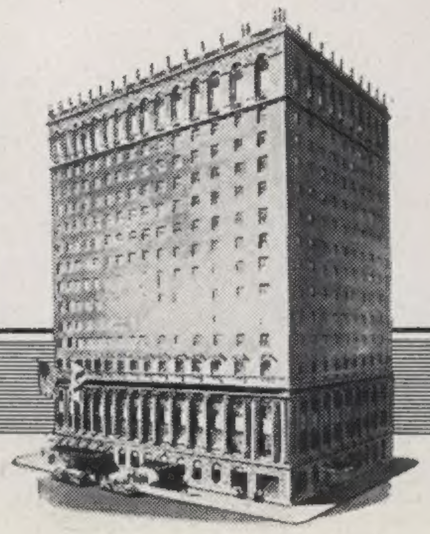

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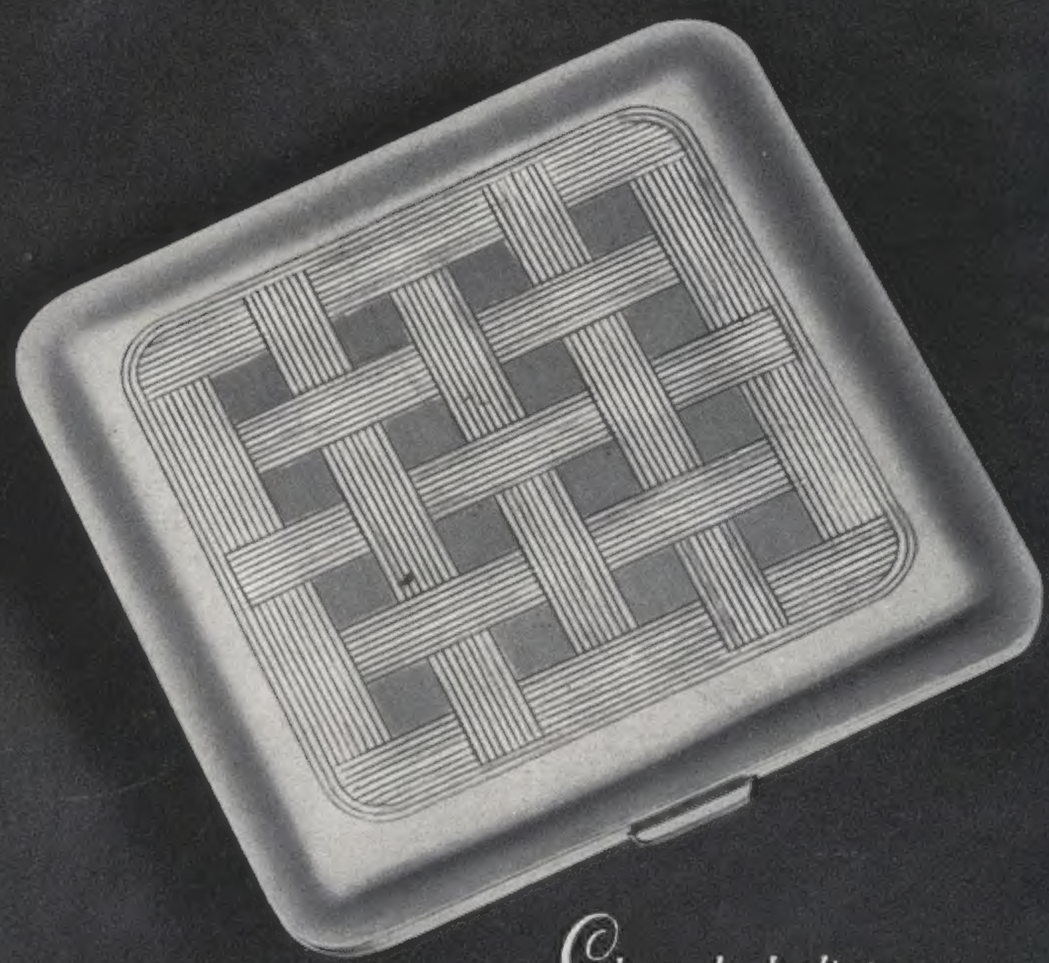

Chosen by leading fashion and beauty editors from the new powder case collection

REMODELLED FACE

she could see the change in her profile and encouragement set in. Two days after this, the stitches had to be removed. She was not prepared for this, and it was painful—the only pain, and brief. With the stitches went the adhesive tape, and she was left with the procedure over, and her face changed.

The black and blue marks, most of the swelling, were gone by the end of three weeks. She says, "Of course, individual reactions vary greatly and mine were only moderately severe. I was warned beforehand that it would be close to a year before it is completely normal, but I am delighted with the results, even as they are today. It is amusing to watch the swelling recede, as it goes down in spots, unevenly, one nostril before the other, or one whole side first, then the other. Apprehensive patients, like me, call their doctors, panic-stricken, when they notice this, but it is only a curious phenomenon. The columella (the partition between the nostrils) still feels slightly anaesthetized, but it looks lovely, and it is cheering to know that it will look even better.

"The remarks of friends and relatives are wonderful to hear. Only a few people knew that I was going to have the operation, and only those who *did* know saw me in the early stages. In the beginning, people are aware of a difference, but are not sure what it is, unless it is a very dramatic alteration (which mine was not). In an effort to discover what it is, they will make all sorts of wild guesses. More lately I find that most people don't notice any startling change at all, but will comment enthusiastically on my appearance, or will ask if I am wearing a new hat, or doing my hair differently.

"My sister, who arrived in New York about a month after the operation, noticed nothing, and even though she hadn't seen me for a year, I thought it was quite an oversight. When I told her about it, she claimed defensively that she *had* noticed something different, but she didn't know quite what.

"This is supposed to be the final proof of good surgery. Dr. X glows with pride when I tell him these little anecdotes. He speaks disparagingly of doctors who allow their patients to talk them into giving each of them a small, turned-up nose, regardless of the shape of the rest of the face, which will afterwards become extremely obvious. His theory is that each patient presents a different problem, which he goes about solving individually; the aim is not to alter the whole face, but merely the nose.

"I still do not bear the faintest resemblance to Hedy Lamarr, or any other beauty, for that matter, but it has done wonders for me psychologically. No longer do I shrink from my own profile, nor is buying a hat an unhappy experience, to mention a few of the more superficial compensations. And if I am far short of a beauty, at least I can no longer blame it on my nose, which, in itself, after all these years is a refreshing change."

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